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# Customer satisfaction in Turku Dansart ry

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## Customer satisfaction in Turku Dansart ry

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Turku Dansart ry is a non-profit organisation established in 2001 offering dance education to dance professionals. The mission of Dansart is to offer quality weekly dance training classes for qualified professionals, consisting of dancers, dance teachers and performing artists in the Turku area.

The purpose of this thesis is to examine how satisfied dance professionals in the Turku region are with Turku Dansart. The study was conducted using a quantitative research approach. The data collection was carried out in June 2014 by means of a questionnaire that was implemented as an online survey. A link to the questionnaire was distributed by email and posted also on Turku Dansart's Facebook site. The data was analysed using SPSS Statistics 22.

The target group of this research consists of dance professionals of the Turku region. The demographic profile of the customer was defined by obtaining information on variables which included age, sex, place of residence, employment status and education. The membership status, frequency of class participation, preferences on the class contents and class timetable preferences were also under examination. The respondents were also asked to evaluate several claims in order to determine how satisfied they were with Turku Dansart in specific areas. Respondent's feelings on issues such as quality of teaching and diversity of class selection, pricing, locations and communication were measured by a set of claims using a Likert scale.

The results of the research indicate that the typical customer of Turku Dansart is a woman in her thirties who lives in Turku. She has studied for a dance-related qualification at secondary vocational school or a university of applied sciences. She is working as a dance teacher and/or freelancer. She participates in classes occasionally, but due to irregular working hours has difficulty in arranging to come to class more often. Her overall satisfaction with Dansart is good, but she wishes that there was some diversity in the normal weekly class offerings.

Though the general satisfaction level was good, improvements are required in some areas. Turku Dansart should set up a webpage to enhance communication efforts and ease the class enrolment procedure. Marketing should also be targeted at students and recent graduates more effectively. Some variation in the class offering in terms of days and class contents should be offered, as the dance professionals have a variety of preferences and irregular working hours. The results of this research will be used in Turku Dansart's future development.

**Key words** customer satisfaction, service, quantitative research, non-profit organisation

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## 1 Introduction

### 1.1 Turku Dansart ry

Turku Dansart ry (hereafter Dansart) is a non-profit organisation offering dance education to dance professionals. Dansart was established in 2001 by a group of dance professionals in Turku. The mission of Dansart is to offer quality weekly dance training classes for qualified professionals; dancers, dance teachers and performing artists in Turku area. Dansart's service can be considered to be a professional service as it requires a certain level of professional qualification from its customer. The main purpose of the organisation is to help dance professionals to maintain and cultivate their physical condition required in their line of work. Dance professionals utilise a variety of bodily practices to maintain and improve their bodily skills. Training of the body and transforming it not only relates to becoming skillful in bodily motion, but helps create the right physical conditions to enable the body to bear the stress and the physical exertion that dancing and dance teaching requires.

Dansart is working in co-operation with local dance theatres, dance educators, both professional and recreational and the Regional Dance Centre of Western Finland. Dansart's work is supported by subsidies, which is a typical source of financing in the performing arts field in Finland. Subsidies are applied yearly and are intended to support the organising of various art activities promoting the arts, such as exhibitions, seminars, training events and courses, by groups such as associations, organisations, foundations and co-operatives. In Dansart the funds provided by subsidies are used to compensate the teachers' wages, the rents of the studios, insurances and bookkeeping fees. The association committee of Dansart works on a volunteer base. The SWOT analysis of the organisation is presented in Table 1.

Strengths	Weaknesses	Opportunities	Threats
<ul style="list-style-type: none"> <li>•Subsidiary driven</li> <li>•Light structured and mobile</li> <li>•No regular staff, basic operations managed by a voluntary association committee</li> <li>•Well acquainted among prime target group</li> </ul>	<ul style="list-style-type: none"> <li>•Dependent on subsidies and voluntary work</li> <li>•No significant effort put on marketing communication</li> <li>•Accounting currently outsourced and costly</li> <li>•Old fashioned in the use of information technology</li> </ul>	<ul style="list-style-type: none"> <li>•Creating networking possibilities</li> <li>•Partnering with other cultural organisations</li> <li>•Expanding to other supportive activities for dance professionals</li> </ul>	<ul style="list-style-type: none"> <li>•Narrow target segment</li> <li>•Uninteresting class offering</li> <li>•Challenge of timetable</li> <li>•Competing of spare time with other hobbies</li> <li>•Not succeeding in applying grants / fundraising</li> </ul>

Table 1: Swot analysis

## 1.2 Purpose of the research and research problems

I have been working as the treasurer of Dansart since 2012. I have a BA in dance and I am currently studying in a MA dance program and have been working as a dance professional in Turku for almost ten years. My interest to conduct this research has derived from my own experience as a dance professional and from my deep understanding of the requirements and physicality of the work. There are many active dance professionals in Turku but for some reason, Dansart's classes are not attracting too many of them, the average amount of participants in autumn period 2013 being 5 persons per class. The previous association committee of the organisation executed a small scale qualitative email survey in 2013 to get feedback, but received only 5 responses from the current members. This inquiry did not give enough insight as to how to proceed in developing and furthermore, it didn't reach those people not coming to classes.

I approached the research orientation by attempting to answer the following questions (Kolb 2005, 144):

- What is the purpose of this research?
- Where and how can this information be obtained?
- How do we plan to use these findings?

Kolb defines several types and purposes of research to help define research questions. Presented in Table 2 is a breakdown of the research problems in this research arranged using the Kolb model. (Kolb 2005, 138)

Types	Purpose	Research Question
<b>Participants</b>	Composition of the current participants	Who attends our classes?
<b>Motivation</b>	Reasons for attendance	Why do they attend to our classes?
<b>Satisfaction</b>	Extent service meets expectations	Are we doing anything wrong?
<b>Service</b>	Improvement of service	Does our service provide the desired benefits?

Table 2: Kolb model on defining research approach

The purpose of this customer satisfaction survey is to identify the level of customer satisfaction in Dansart and learn in what areas improvement is needed. As there is no previous research to refer to from Dansart's past, all we know about the customer is based on

the information on the narrow segment they are a part of; dance professionals of Turku region. Therefore, the first goal is to identify to who we are offering our service to and form a demographic profile of the client. The purpose of this profiling is to understand the specific features of our target group. Secondly, we need to discover what the level of satisfaction of the target group is and how to they see Dansart as a professional service provider. Third, suggestions are made to improve Dansart's performance using this feedback from both the current, past and potential future members in the same specified target segment. Primary research question in this research is: *How satisfied are the dance professionals in Turku area with Turku Dansart ry?*

### 1.3 The structure of the research

First, I will present the methods used to implement this research and theory behind executing a survey based study. Next I will reference to selected literature on the subject of service quality in a context of a non-profit organisation. In the beginning of the data analysis a general view of the number the survey participants and answering frequencies is presented. In the beginning of chapter 4 a demographic profile of a customer is presented to define the typical member of this group using variables such as gender, age, education, profession and place of residence. The statistics will also be presented in visual form as tables and figures.

The main purpose of this study is to learn, how the Dansart's core service, dance classes for dance professionals is perceived by the Turku regions dance professionals. I am also interested in learning, who well the dance professionals actually know the service that the association provides and how many of the respondents are actually current members. It is equally important to discover, how many of the respondents have recently come to classes and the reasons why some are not as eager to participate. Inquiries were made about preferred class schedule, frequency and class contents. A set of statements measuring strength of opinion on different aspects of Dansart's activities were also presented for the respondent to agree or disagree with. Different attributes were cross tabulated to discover if differences emerge by classifying the responses according to the age, educational level, graduation year or employment status. A question about teaching in Dansart was also included to determine Dansart's attractiveness as an employer. In the end a general evaluation was given as well as an estimate of the participant's motivation to come to classes in the future. There were also four open text fields, one to specify the reasons for not coming to classes, second to make specific wishes in terms of the content of the classes, third for optional specifying of the Likert scale questions and the last one for open commenting and suggestions for future activities. Conclusions and possible future research challenges are presented in final chapter.

The thesis process was executed from April to October in 2014. The implementation and the timetable are presented in following steps:

- April: Thesis proposal, followed with a research plan, formulating the research question
- May: Draft of the questionnaire and testing, comments and suggestions from the thesis advisor and association committee members
- June: Final questionnaire sent out, data collection
- July: Analysing data using SPSS statistics 22
- August: Main writing period
- September: The preliminary draft of thesis ready, comments from thesis advisor
- October: Finalising the report, thesis ready for revision

## 2 Methodology and data

### 2.1 Quantitative research

Quantitative research can be described as statistical analysis and interpretation. It is an approach which provides a measure of people's opinions from a statistical and numerical point of view. The research data is usually collected by using questionnaires and surveys that have a set of questions with tick-a-box options from where the respondent may choose the one that best suits their view. A questionnaire may include questions of the background of respondent, questions measuring the strength of the opinion, for example 'strongly agree' 'disagree' and also open questions. Adding open ended questions to the questionnaire may produce insightful information about customer feelings, reasoning and reactions. The data collection can be implemented by using an Internet tool, paper form to send out by post or even on the phone by interviewing. Gathered data is organised by using statistical analysis tools and presented as charts and figures in a research report. (Qualitative and Quantitative Research 2014)

### 2.2 Implementation of data collection

This study was conducted by using mainly quantitative research approach. The data collection method was an Internet-mediated questionnaire. The questionnaire was implemented using KyselyNetti Internet questionnaire tool and published on the website on 3<sup>rd</sup> of June 2014. The complete questionnaire is attached in appendix 2. The research questionnaire consisted of predetermined questions that the respondents evaluated choosing the most suitable answer using scales and multiple choice options. There were open comment fields in the end of the questionnaire to broaden the perspective with more individual comments. There were a total



of 23 questions in the questionnaire, of which four were optional open ended questions. The quantitative data was analysed by using SPSS Statistics 22.

The online form was open until 25<sup>th</sup> of June, thus giving an answering period of three weeks and one day. A reminder to respond was sent by email on 17<sup>th</sup> of June, a week prior to the end of the survey period. Cover letter (Appendix 1) including a link to the questionnaire was sent to all current and past members of Turku Dansart by email using a pre-existing mailing list. The target was to reach at least 85 dance professionals that were on the mailing list. Only one of the recipient addresses was expired, suggesting that the mailing was successful with a total of 84 people reached. The challenge of the data collection was how to reach the professional dance students and dance professionals who are not registered as members or past members, for example those who are recent graduates. In an attempt to reach the professional dance students of the region, the questionnaire was also sent to the department leaders of the two professional dance education providers in Turku, Turku Conservatory and Turku University of Applied Sciences to forward to their dance students. Social media was also utilised to expand the reach. A link to the survey was shared on Turku Dansart Facebook page and Facebook group.

There were a total of 46 respondents in the survey. Four of the respondents completed less than 15 percent of the survey, thus the actual number of research participants is 42. The number can be explained by the marginal nature of the dance as a profession and the limitation to a specific geographic area and population. I used a sample size calculator in the Internet to evaluate the sample size and confidence interval. The confidence interval was determined by using a confidence level of 95%, a population of 84, which is the number dance artists contacted through the mailing list. Using these indicators with a percentage of 50% the confidence interval is 10.76 with a sample size of 42.

Over half of the answers, 52.2 percent, were acquired on the first two days that the questionnaire was open, 3<sup>rd</sup> and 4<sup>th</sup> of June, thus suggesting that these respondents reacted to the email nearly immediately after receiving it. Also on the 17<sup>th</sup> there was a peak in the amount of daily responds, amounting up to 15% of the total. This suggests that the follow-up email had noticeable impact and could have been even used again just prior to closing of the survey. (Figure 1)

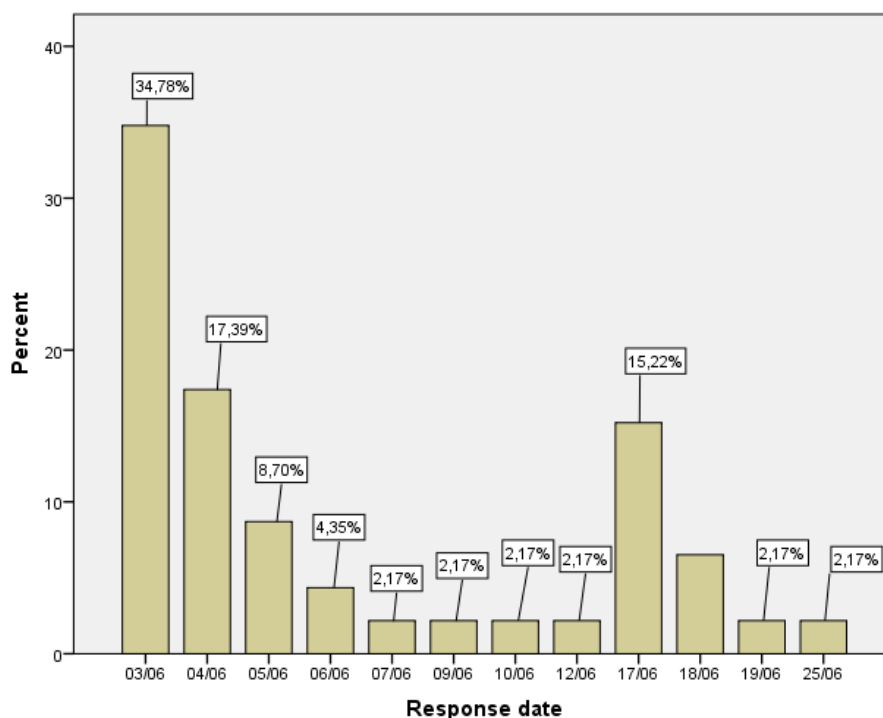


Figure 1: Response date

### 3 Theoretical background

#### 3.1 Definition of a non-profit organisation

Non-profit organisation is an organisation which primary goal is not produce profit. Non-profit cultural organisations have a unique role in the marketplace because they provide services that for-profit firms are not able or will not provide. Counting on subsidies, there is no incentive for a non-profit organisation to earn excess funds, has resulted in them not even attempting to cover costs with revenues. (Kolb 2005, 12) Non-profit organisations can also be fully or partly funded by their members and those who engage in the activities of the organisation.

Non-profit organisations can be classified according to the nature of their purposes. (Table 3) Educational organisations (including schools, universities, community colleges, research founded by the public sector and funds) are non-profit organisations. (Vuokko 2004, 14-17)

	Entrepreneurial	Non-profit organisations
<b>Private Sector</b>	Businesses (e.g. stores and banks)	Unions, associations (e.g. workers unions, The Red Cross)
<b>Public Sector</b>	Business entity which is owned by state or one or more municipal governments (e.g. Alko, VR)	Municipalities and governmental operations (e.g. Social services and schools.

Table 3: Classification of non-profit organisation (Bergström & Leppänen 2009)

### 3.2 Service

Theoretical background of this research is based on the specific nature of service phenomenon. Christian Grönroos (2007) acknowledges that service is a complex phenomenon that has multiple meanings and definitions. Service can be defined as a non-material equivalent of goods, a process that creates benefits by facilitating a change in customers, a change in their physical possessions, or a change in their intangible assets. (Kotler 2012) Kotler & Keller define service as any act of performance that one party can offer another that is essentially intangible and does not result in the ownership what differentiates it from providing physical goods. Yet its production may or may not still be tied to a physical product. (Keller & Kotler 2009)

“Customers do not buy goods or services, they buy the benefits of goods or services provide them with.” (Grönroos 2007, 4) Thus service is something that can be defined as a means to support the customers’ activities and processes. Services are a series of processes, where production and consumption cannot be totally separated and where the customer actively participates in the production process. Customer satisfaction and perception of service quality is a result of a comparison between the expectations and experiences and a number of quality attributes. (Grönroos 2007, 74-83)

### 3.3 Consumer motivation and choice

Dance professionals experience a lot of stress in their working lives. Long and irregular working hours, unstable income, lack of permanent vacancies and pure exhaustion all affect the ability and motivation to participate in extra work activities, such as training classes. Dancers working in theatres are most often warming up amongst themselves before the rehearsals and have no time to take classes elsewhere. In my experience, the reason or a motivation for me to attend a particular training class is usually derived from an interest

towards a particular teacher or a style of dancing rather than self-improvement as such. As a dance professional myself, I can also utilise my pre-understanding in way of reflecting the consumer/participant motivation. While the quality of the teaching is important, participants will also make the decision to attend based on the quality of the overall experience. What factors are included in the definition of the quality of the experience can only be defined by the participant. This will include for example such attributes as their expectations of the venue, convenience of the location and customer service. The quality experience can only be provided by meeting or exceeding the customers' definition of quality. These expectations are often influenced by word of mouth recommendations from colleagues. (Kolb 2005, 95)

## 4 Results of the research

### 4.1 Gender

According to Statistics Finland Finnish Labour Force Survey from 2009, there are 821 dance professionals in Finland of which 596 are female and 225 male. (Statistics Finland 2009) The number includes both dance professionals working in an artistic employment and dance teachers. Dance is in fact a profession, which is dominantly female, as according to the recent report on Artists' employment and income formation in fact 90 percent of the dance professionals in Finland are female. (Rensujeff 2014, 34) In Dansart's case 6.5 percent of the respondents were male and 93.5 percent female (Figure 2). This evidently follows the general lines of the gender distribution in the field of dance.

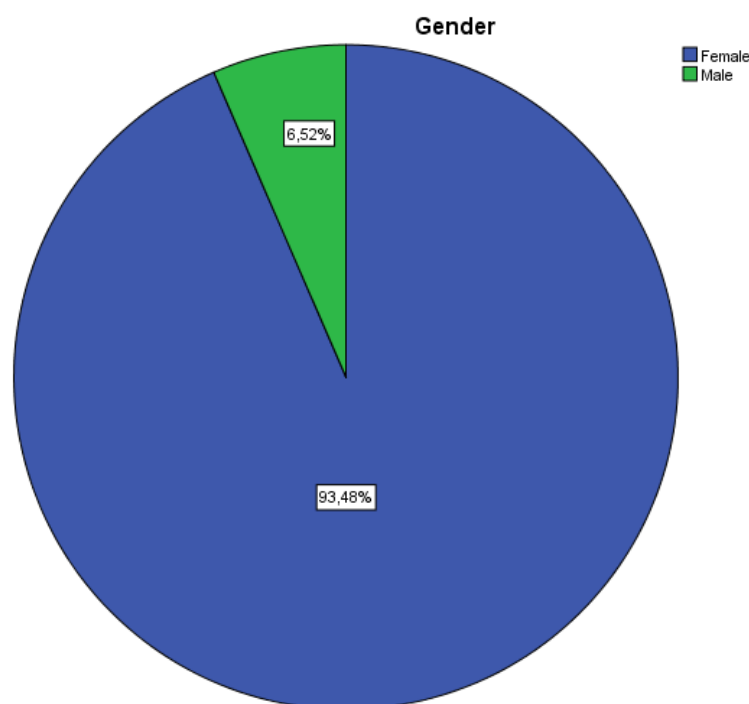


Figure 2: Gender

## 4.2 Age

The average age of a dance professional in Finland at the moment is 38. Though the average age has increased from 36 by two years during the last decade, the average age is still quite low. (Rensujeff 2014, 35) Professional dancers have relatively short active careers and after the performing career is over, some continue their careers as teachers, but it is not uncommon for dancers re-educate themselves to completely different profession.

Examining the statistical values in the respondents' age sets the mean at 1982, defining that the average age of the respondents is 32. Age values were then divided into categories of 10 years, which concluded that over half of the respondents were born between 1980 and 1989, being the age from 25 to 34 (Figure 3). As figure 3 depicts, the amount of class participants clearly diminished by the age as less than 10 percent of the participants were born before the 70's, due to the fact that the total amount of active professionals in the field is fewer.

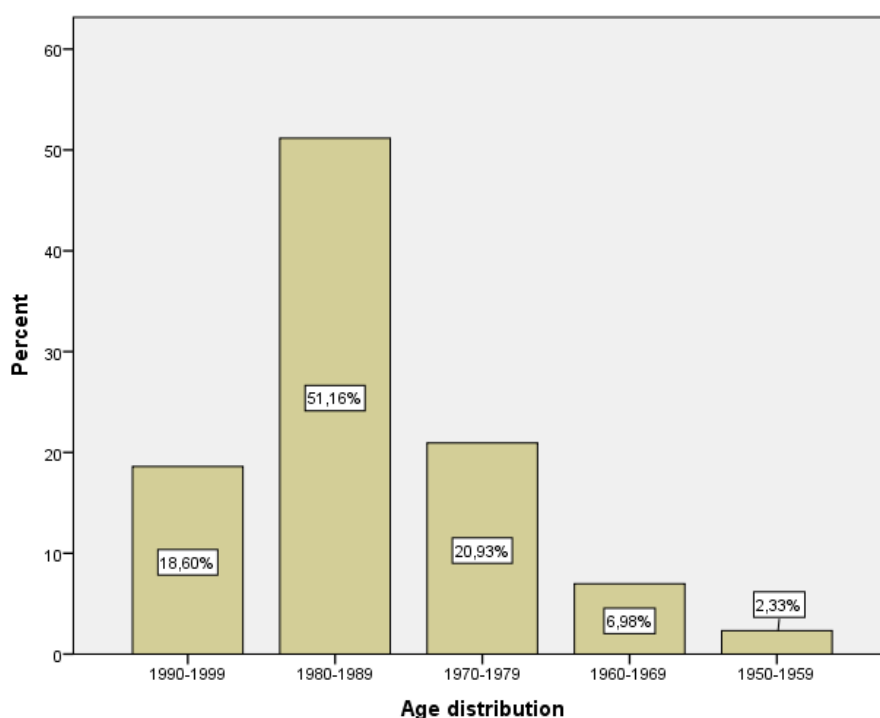


Figure 3: Age distribution

## 4.3 Place of residence

Majority of Finnish dance professionals are living in Southern Finland, in fact 61 percent of all Finnish dance professionals live in the Helsinki area. (Rensujeff 2014, 160) As this research was specifically aimed to dance professionals in Turku area, the respondent's place of residence is in 90 percent of the cases in Turku or Turku sub region. As described in figure 4,

close to three quarters of the research participants were living in Turku and 16.7 percent were living in the municipalities surrounding Turku (Raisio, Parainen, Kaarina and Masku). Few resided further away from the region in Finland and one abroad.

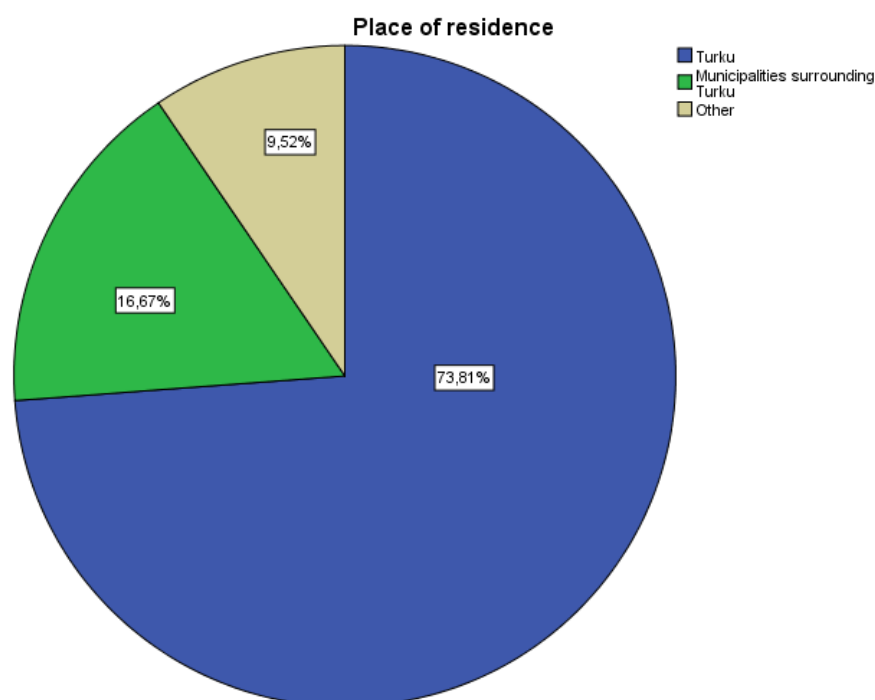


Figure 4: Place of residence

#### 4.4 Education

According to the report on artists' employment and income, 86 percent of the dance professionals in Finland have completed matriculation examination. (Rensujeff, 158) Again, the findings in Dansart's case follow the same direction, as a vast majority of 83.3 percent of the responders have completed Finnish Lukio and matriculation examination (Figure 5). If we were to add to the sum those who have studied a double degree (Lukio and vocational studies combined), the count would be up to 93 percent of total participants.

Professional dance education in Finland is organised in three different educational levels: Conservatories and colleges provide an education leading to a vocational qualification in dance and dance teacher degree is offered at universities of applied sciences in Turku, Kuopio and Oulu. University of Arts Theatre Academy provides University level studies, BA and MA Degree Programme in Dance, MA in Choreography and MA in Dance Pedagogy.

95.2 percent of the respondents had a professional level education in dance (Figure 6). The most common educational paths to a dance profession were vocational college and university of applied sciences with similar shares of 35.7 percent. Both of these education levels are available in Turku to study, in Turku Conservatory since 1993 and in Turku University of

Applied Sciences Arts Academy since 1997. 16.7 percent of the respondents had a university level degree, either undergraduate or graduate. Taking into consideration that professional dance education has been established in Finland as late as in the beginning 1980's, the respondents are well educated. Many of the research participants have graduated quite recently or are even yet to graduate. Half of the respondents have either graduated between 2009 and 2014 or will be graduating after 2015. Majority of 71.4 percent have graduated within the past ten years. (Figure 7)

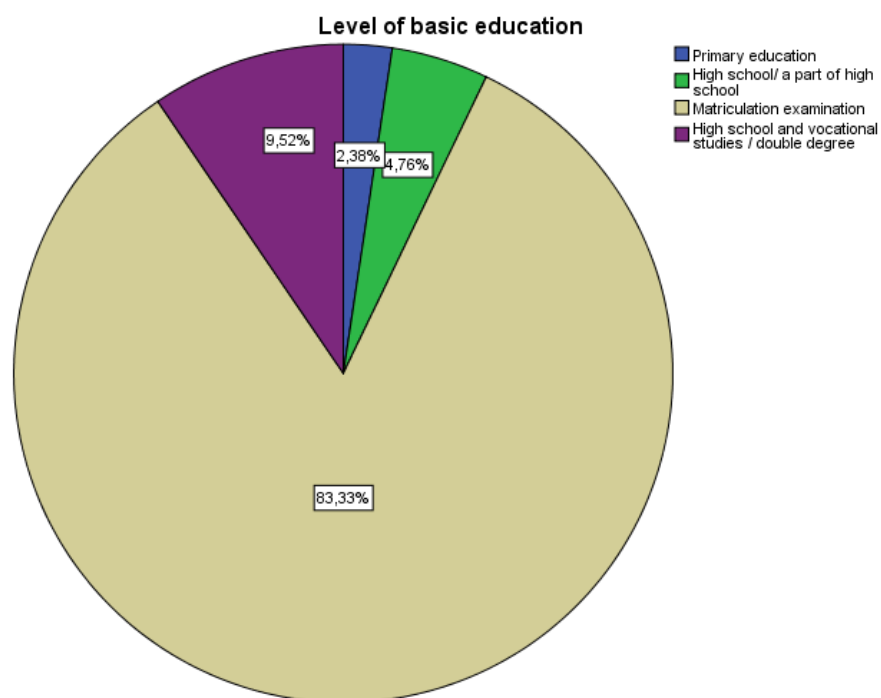


Figure 5: Level of basic education

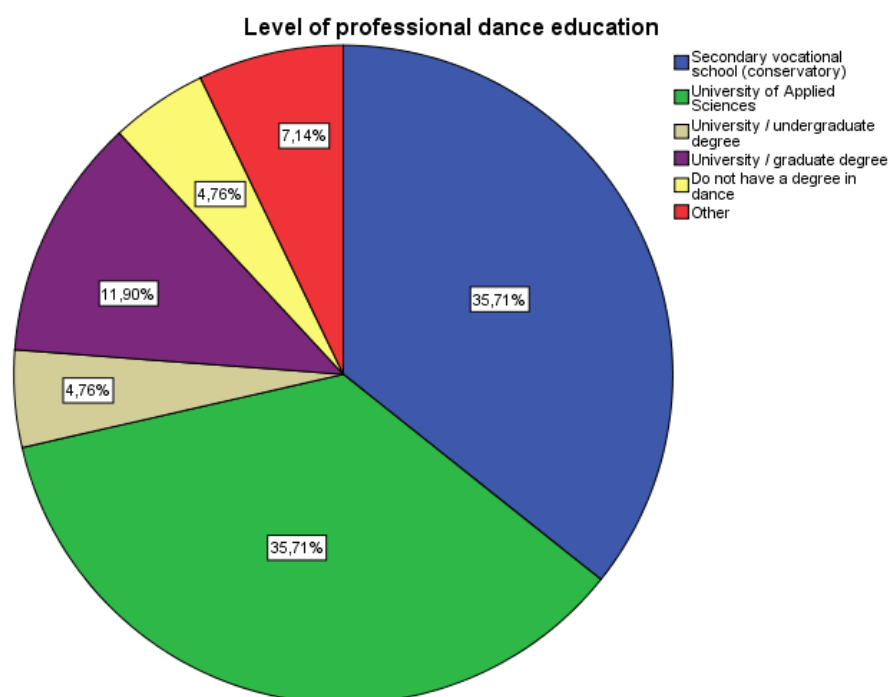


Figure 6: Level of professional dance education

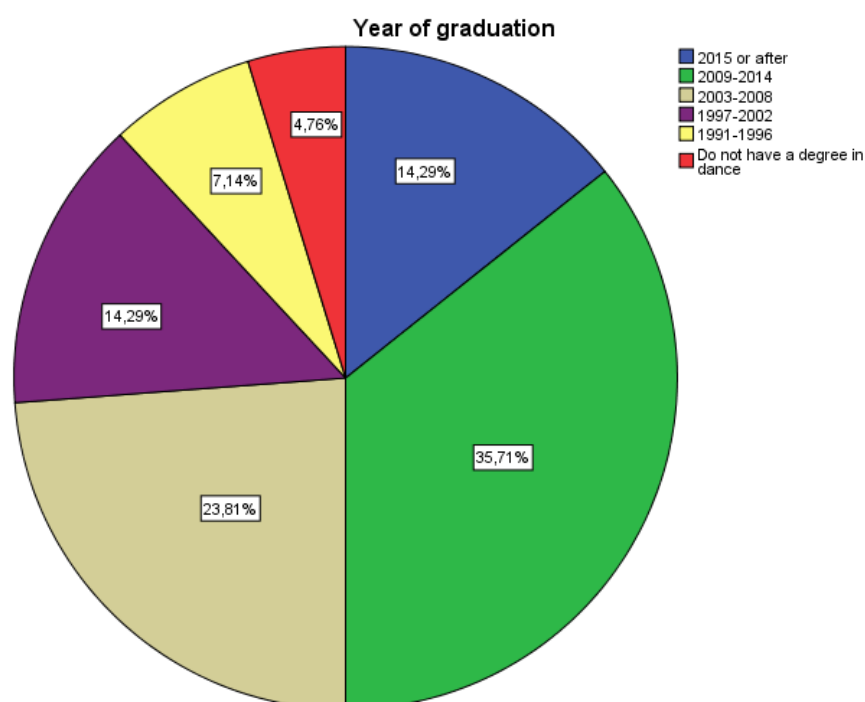


Figure 7: Year of graduation

#### 4.5 Employment status

Figure 8 presents the employment statuses of the respondents. 35.3 percent of the respondents were employed as dance teachers and 35.3 were freelancers or working on an artist grant and a mere 5.9 percent was employed doing artistic work (dancer or a choreographer). (Figure 8) According to Finnish Dance Information Center statistics 80 percent of dancers and choreographers in Finland are working as freelancers; there are merely 40 dancer or choreographer positions in Finland altogether, excluding the 80 ballet dancer positions in Finnish National Ballet. (Dance Info Finland 2012). 3.9 percent of the respondents were currently unemployed, which can be considered a low number compared to the research findings on a national level, where as much as 30% of dance professionals are unemployed (Rensujeff 2014, 158). There was also a large amount of student respondents, 15.7 percent of total. Option for multiple responding was given due to the specific nature of dance profession; many of the professionals have two or even more employments/positions. 23.8 percent of the respondents had multiple employments, typically a combination of dance teaching and artistic working as a freelancer. Most of the respondents had been working as dance professionals for either 1 to 4 years (29.3 %) or 5 to 11 years (31.7%). (Figure 9)



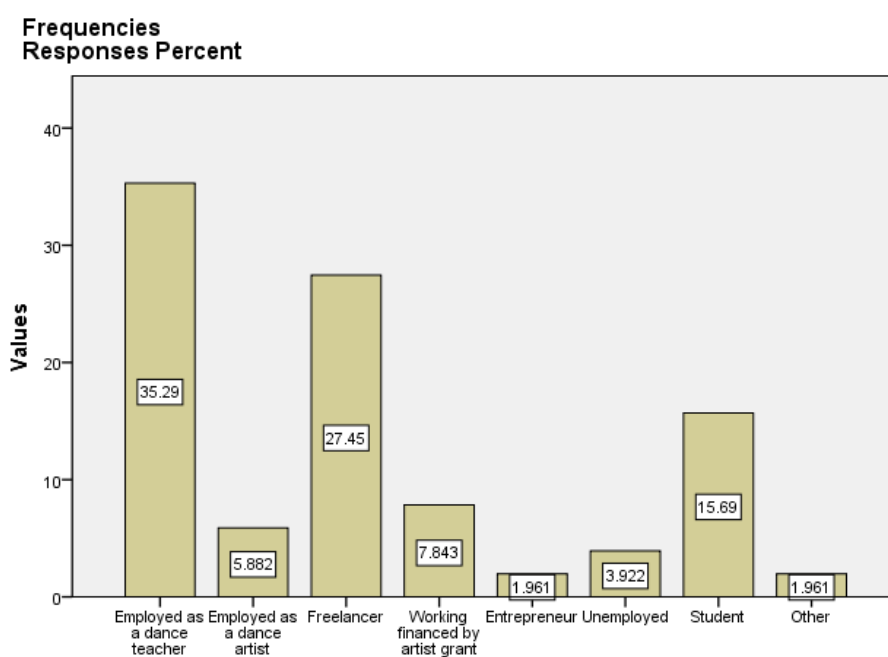


Figure 8: Employment status



Figure 9: Work history in years

#### 4.6 Membership and level of acquaintance

The respondents were asked about their membership with Dansart in order to determine, how many of the current members answered the questionnaire. 61 percent of the respondents replied to be members and 39 percent not. (Figure 10) In 2013 Dansart had a total of 32

members and no radical change to the amount is expected in 2014. Using the 2013 member count, it can be estimated that roughly 80 percent of the members would have participated in the survey. 66.7 percent of the dance teacher respondents were present members and 85.7 percent of the freelancers. 37.5 percent of the student respondents also signed as members. All educational levels were represented, except undergraduate university degrees, of which none were members.

It was equally important to find out, how acquainted the respondents are with Dansart. The respondents were asked to select, how well they know Dansart and about their level of participation. All of the respondents were well acquainted with Dansart, 17.1 percent participated to classes regularly and majority of 63.4 percent and participated to classes occasionally. Non-members generally were acquainted with the organisation and had not participated to classes (19.5%). This 19.5 percent constituted mainly of students (62.5%). Nobody replied having never heard of Dansart, which indicates that Dansart is well known amongst the regions dance professionals (Figure 11). 92.9 percent of the freelancers and 88.9 percent of the dance teachers had participated to classes either regularly or occasionally.

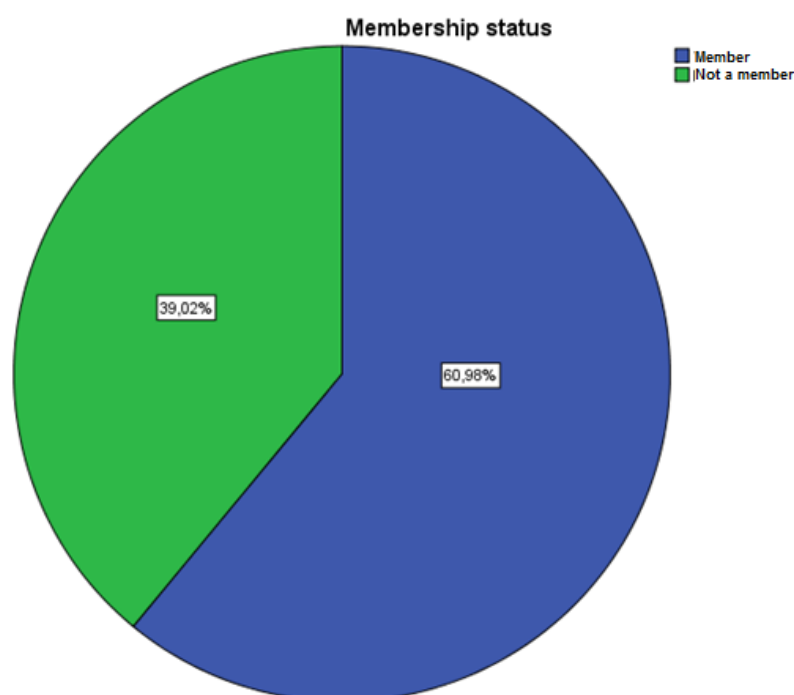


Figure 10: Membership status

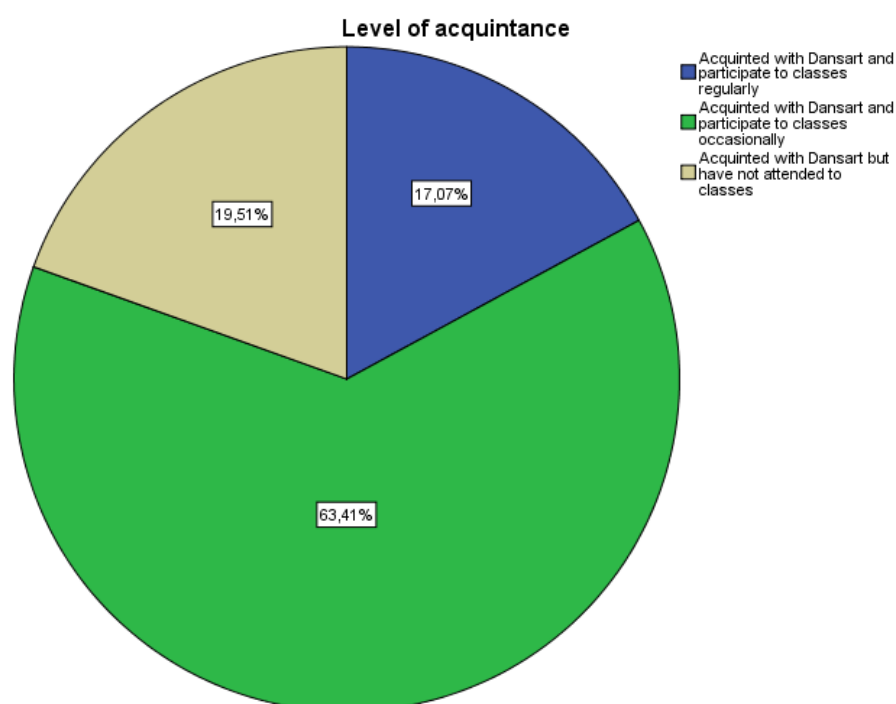


Figure 11: Level of acquaintance

Cross tabulation is way of examining connection between two variables by tabulating the results of one variable against the other variable. Cross tabulation forms a basic picture of how two variables interrelate. (Heikkilä 2008, 201) Cross tabulation between the level of acquaintance and membership status indicates that all the current members have participated to classes to some extent. Non-members have less active participation, and even no experience of the classes whatsoever. (Figure 12) Cross tabulation analysis between the level of acquaintance and year of graduation indicates that the most active group of class participants are quite recently graduated between 2009 and 2014. (Figure 13)

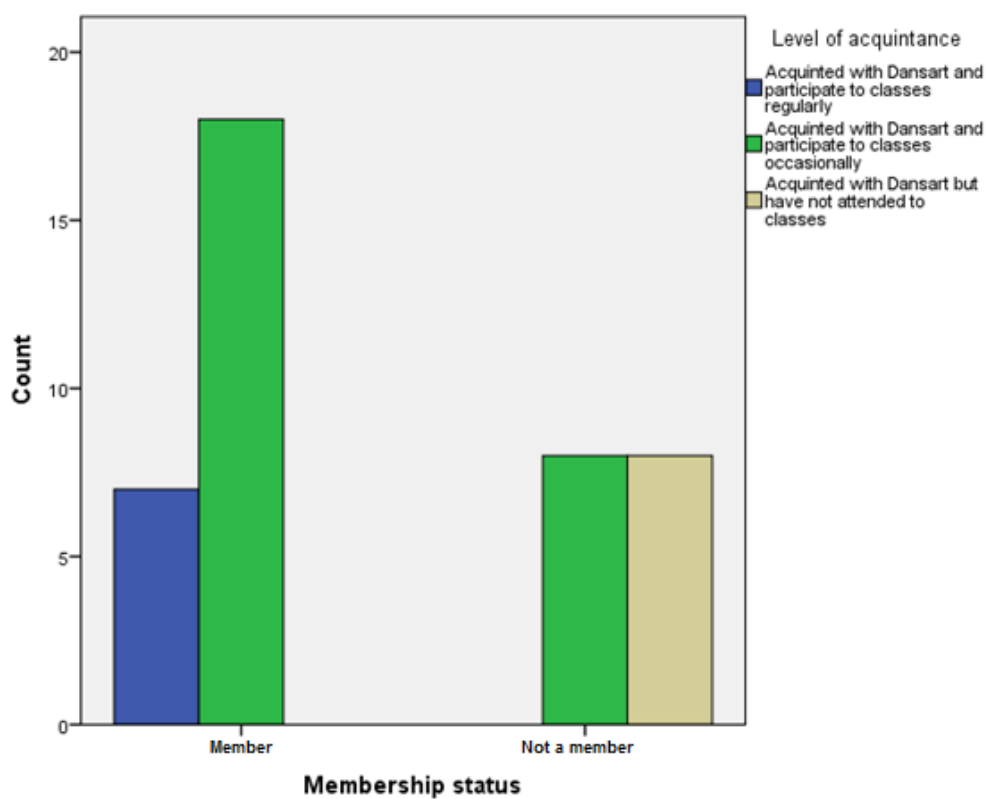


Figure 12: Membership status - Level of acquaintance cross tabulation

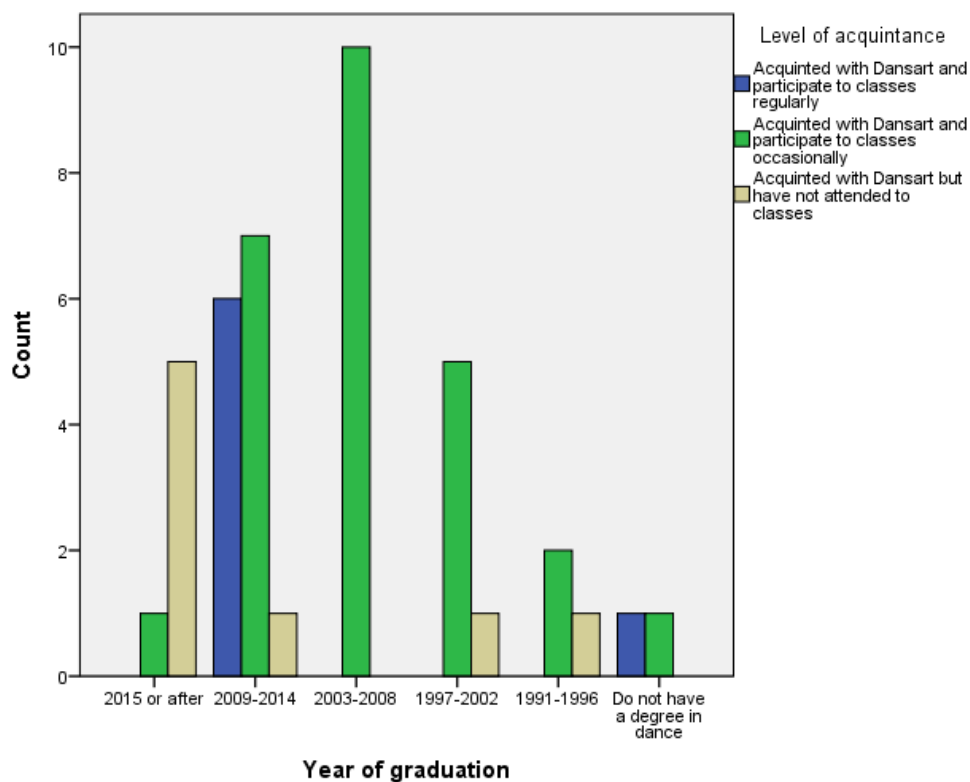


Figure 13: Year of graduation - Level of acquaintance cross tabulation

#### 4.7 Participation frequency

During spring 2014 Dansart organised altogether 30 classes on various dance styles and bodily practices. Over half of the respondents had not participated to a single class during spring 2014. Occasionally participating, from 1 to 5 times were 24.4 percent of the respondents, meaning that 78 percent of the respondents rarely come to class. Only 10 percent have come to classes more often than 10 times. (Figure 14)

Cross tabulation between the number of classes participated and the year of graduation show that those who are yet to graduate have the least active level of participation and the most active participants have graduated in between 2009 and 2014. There is a relatively high number nonparticipants in 2003-2008 graduates. The participation activity diminishes by each category, until there is zero participation activity in the 1991-1996 graduates. (Figure 15) When we further look at the participation by each age group and educational level we can quite clearly see, that most of the active professionals are in their thirties and the ones who have taken more than 10 classes were without exception the university of applied sciences graduates / dance teacher graduates. (Figure 16)

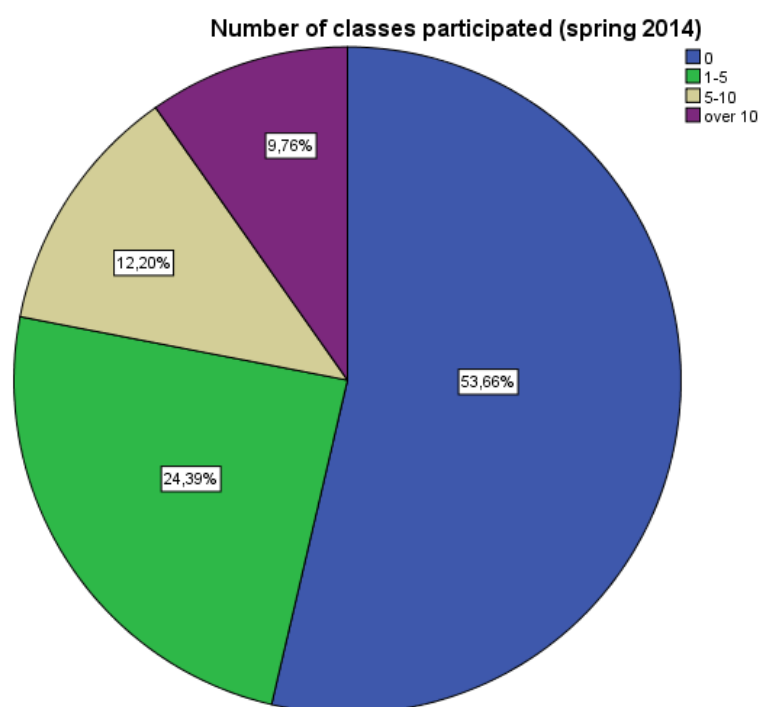


Figure 14: Number of classes participated

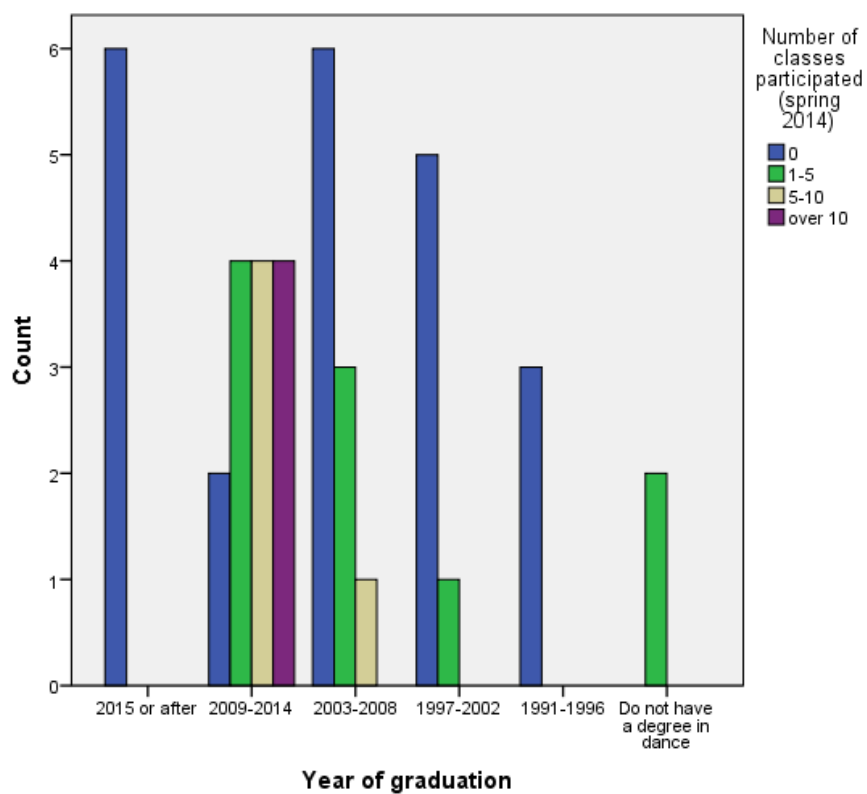


Figure 15: Year of graduation - Number of classes participated cross tabulation

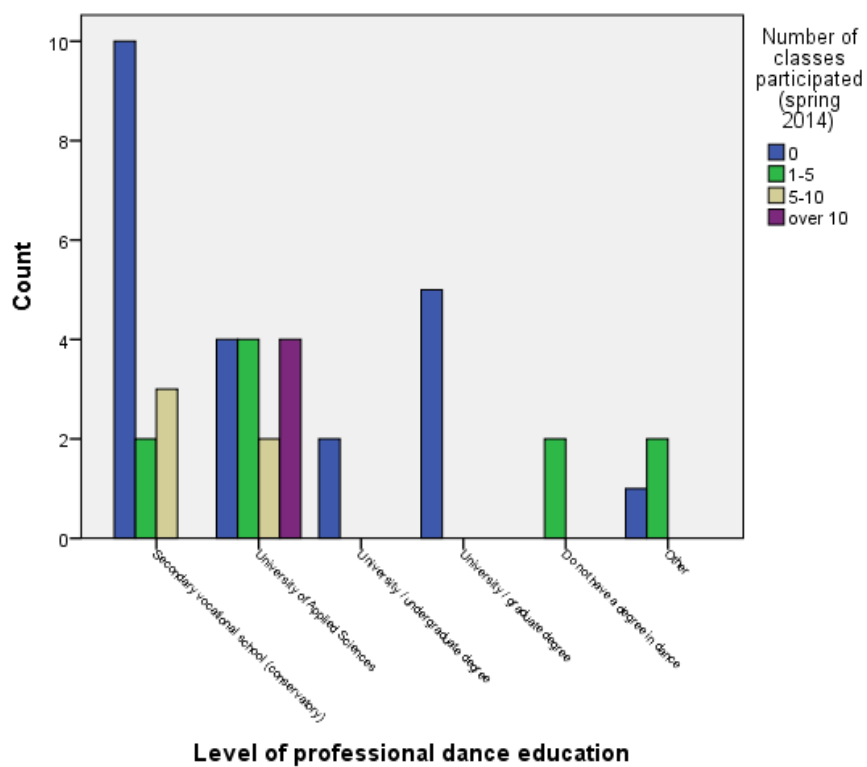


Figure 16: Level of professional dance education - Number of classes participated cross tabulation

The questionnaire had an open field for those who were not been able to come to class at all to explain the reasons behind their nonparticipating. There were a total of 22 responses. The open ended field comments (C) are given a number and arranged under an appropriate title in four main categories accordingly. Most often the reasons had to do with scheduling and timetables (C1-C13). Dansart's classes are usually arranged two times a week, in the mornings between 9.30 a.m. and 11.30 a.m. The respondents reporting on timetable issues had work or some other engagements during the class times. Student respondents were equally unable to come because of having school in the mornings.

#### **Timetable and schedule issues (59.1%)**

*I have been busy and the schedules of the classes do not fit my current timetable. C1*  
*Most of the times the classes are at the same time, when I'm working. C2*  
*The class schedule does not suit my timetable. C3*  
*Lack of time. C4*  
*Have not participated to classes because of overlapping schedules, class selection has been interesting however. C5*  
*I came to classes during spring whenever my other schedules allowed. C6*  
*I have been busy with my work. C7*  
*I have been busy with my work and teaching in the mornings. C8*  
*I have a full time job. C9*  
*I have a day job. C10*  
*I am a student and the classes are in the mornings, so I have not been able to come. C11*  
*I am a student and have classes at the same time Dansart classes are arranged. C12*  
*I study in Turku Conservatory and our schooldays start at nine. C13*

Family reasons are closely related to timetable issues, but here presented as a separate set (C14-C16).

#### **Life situation / Family reasons (13.6%)**

*Because of my baby. C14*  
*I have been on a maternity leave. C15*  
*Because of family reasons. When both of the parents have a shift work, it is difficult to arrange time to have a "hobby" / maintain professional skills. C16*

Second most popular reason for not participating was working or studying somewhere other than Turku region, typically in another part of Finland or abroad. Also transportation issues from the sub-region of Turku were reported. (C17-C22)

#### **Distance and logistics issues (27.3%) (C17-C22)**

*I have been working in another location, suitcase life! C17*  
*I study full time in another city, so I have not been able to come. C18*  
*I was sick a lot and had transportation problems from Parainen. C19*  
*I have been working abroad the year 2014. C20*

*I do not live in Turku permanently and this spring I have not been there for longer periods. C21*

*I have been abroad during spring. C22*

Other reasons included issues such as lack of interest and proper information and having an opportunity to train at workplace. (C23-C26)

#### **Other issues (22.7%) (C23-26)**

*I have enough opportunity to train and practise at my own workplace. C23*

*I have not received any information about classes, when and where they are arranged. C24*

*Also the teachers were not very interesting. C25*

*I'm not interested enough even though the classes are easily accessible. C26*

#### **4.8 Preferred number of classes and class schedule**

The most preferred number of weekly classes was two times per week, which has been the common practice in Dansart for several years. Half of the respondents were satisfied with the status quo. 15 percent would have preferred fewer classes and 22.5 percent more. 12.5 percent preferred intensive courses over weekly classes. (Figure 17)

The most attractive training times were mornings on weekdays from 8 a.m. to 11 a.m. (Figure 18) Thursday had most votes having 39.5 percent support. Tuesday was second with a share of 31.6 percent. Friday and Wednesday mornings had equal shares of 21.1 percent and Monday 23.7 percent. If mornings were to be excluded, the second most popular training time would be Monday and Thursday between noon from 11 a.m. to 2 p.m. Weekend was voted the least in general, Sunday being the least popular. However, there is such diversity in dance professionals working hours that it is relatively impossible to please everyone, as quite accurately depicted in one of the respondent comments below.

*The problem of organising the classes seems to be the diverse schedules of each participant: Some train in the morning, some during the day and some in the evenings. I myself prefer to train in the mornings but at least for now my work makes it difficult for me to participate and in the evenings I don't have the energy. C27*



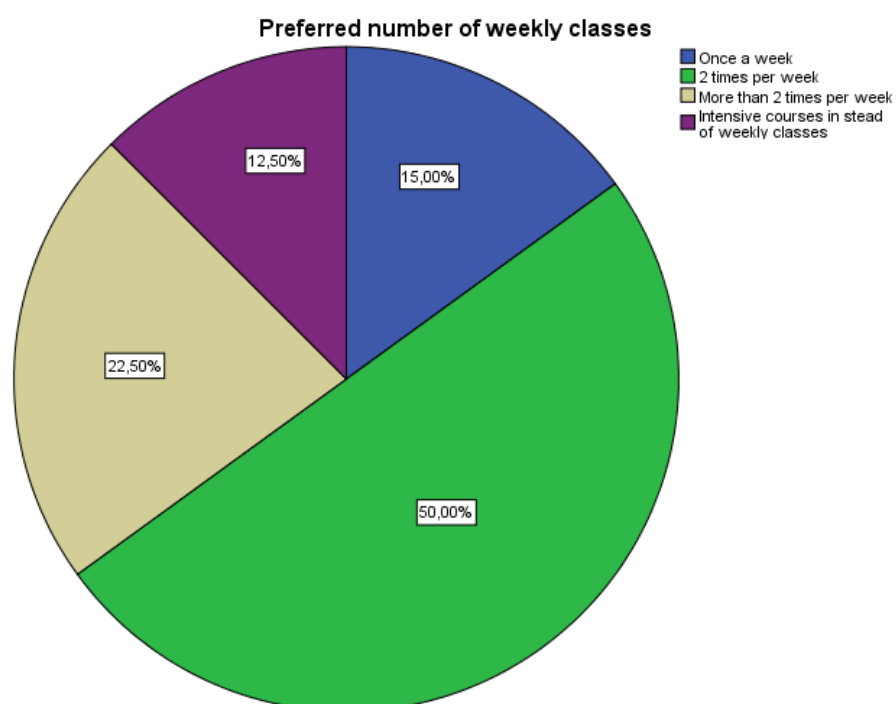


Figure 17: Preferred number of weekly classes

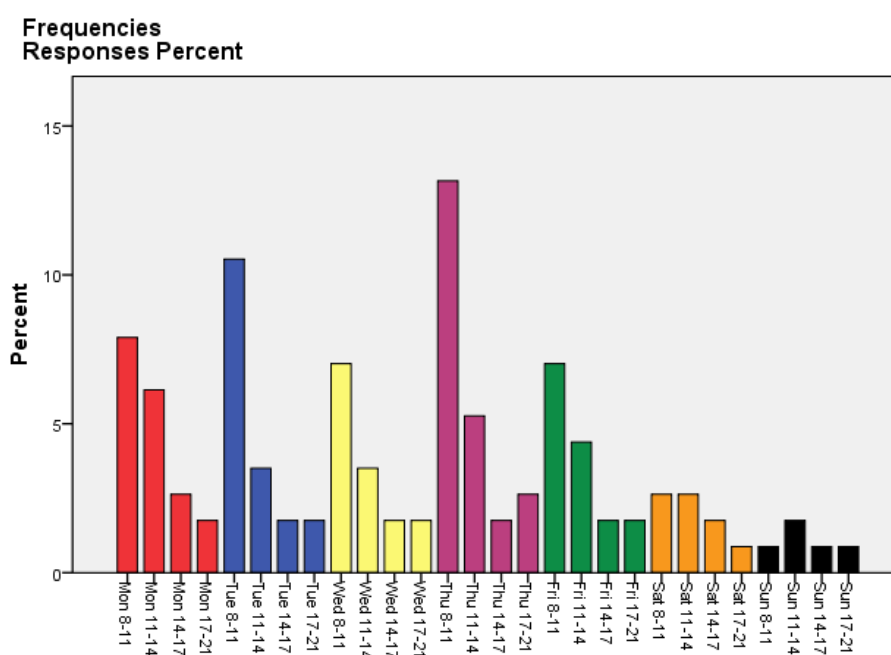


Figure 18: Preferred day and time for weekly classes

#### 4.9 Preferred styles of dance

Displayed under in table 4 is a frequency table of different dance styles by popularity, also depicted as a bar chart in Figure 19. 'Other' included styles that had a no more than a single

vote. It seems that the traditional styles of dance such as contemporary dance, ballet and jazz dance have maintained their popularity despite the ongoing urban dance boom.

	Responses		Percent of Cases
	N	Percent	
Contemporary dance	36	31,00 %	92,30 %
Ballet	28	24,10 %	71,80 %
Jazz dance	17	14,70 %	43,60 %
Body maintenance, yoga, pilates, somatic techniques	17	14,70 %	43,60 %
Improvisation and composition	5	4,30 %	12,80 %
Street, hip hop, break dance	4	3,40 %	10,30 %
Show dance	3	2,60 %	7,70 %
Other	6	5,20 %	15,40 %
Total	116	100,00 %	297,40 %

Table 4: Preferred styles of dance

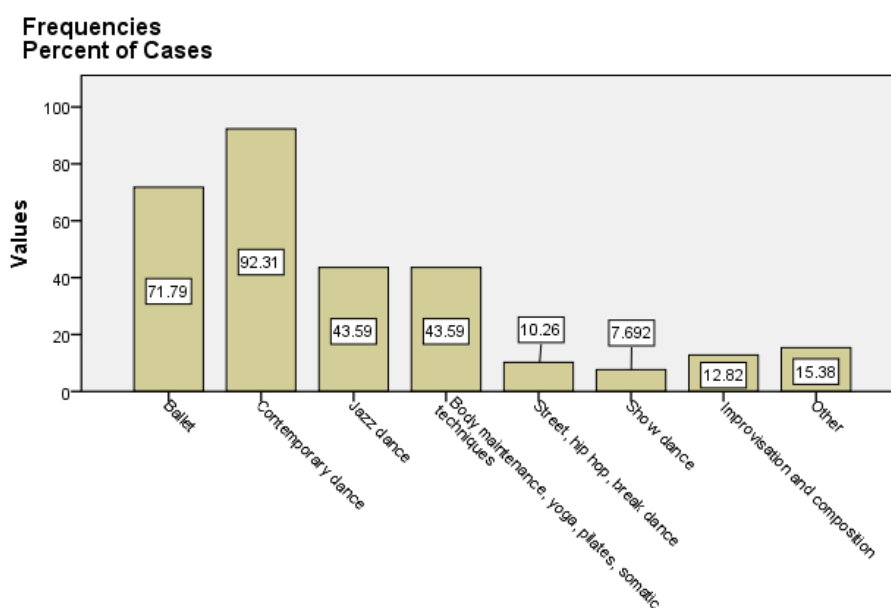


Figure 19: Preferred styles of dance (Percent of cases)

The participants were offered an opportunity to express their hopes and wishes considering the classes in more detail in an open field question. Total amount of responses was 24, in fact little over half of the respondents shared their personal views more in depth on the subject, and some of the answers were even quite lengthy. The comprehensive list of open field comments is attached in appendix 3.

Suggestions were given for example on the length and organisation of the courses. There was a division on the preference whether both weekly classes should be of same dance style. Some of the respondents felt strongly that it would be beneficial to have two of the same classes, some preferred change and to some it did not make a difference. The common preference was that the same teacher would teach for a longer period of time. There was a certain level of preference towards favouring guest teachers from outside of Turku. Wish for consistency in class arrangement was preferred, as a regular once a week option of a regular body maintenance, ballet and contemporary dance class throughout the year was expressed, as well as more training in contemporary dance in general. Weekend courses and workshops had quite a few supporters, as did intensive courses at any time of week. Diversity on class offering was encouraged and courses on tap dance, body drumming, Yamuna, Feldenkrais, swing dancing, latin dancing and contemporary folk dance as well as urban dance styles. Focusing sometimes on softer approaches was also suggested. Intensive courses on more marginal dance styles and focusing on artistic expression, such as composition and improvisation classes were also supported. What is noticeable about all these comments is that there is such a variety of hopes and wishes in terms of the contents that it is almost impossible to make a class selection that appeals to all.

#### 4.10 Opinions about Dansart

Respondents were asked to evaluate various statements made on Dansart and its basic functions. The evaluative section was executed using Likert scale of measuring either positive or negative response to a statement. (Totally agree - agree - neither agree or disagree - disagree - totally disagree) No answer option was included, as it was expected that some of the respondents might have no experience in Dansart and thus have no information base to make a proper evaluation (C28-C29). Over half (56.9%) of the 'no answer' replies were given in the student category as students had only limited information to evaluate given statements, 62.5 percent of the student respondents had not participated to Dansart classes before.

*I don't know to answer in some of the claims as I have not gone to classes before. C28*

*The parts where I answered 'no answer' are because I have no experience in the subject. C29*

The most positive remarks were given on the usefulness (1), refreshingness (2), and the price of the classes (3), with the highest arithmetic values. The smallest arithmetic values were calculated on the pre-enrollment (1), communication (2), and the weekly amount of classes (3), the three previously mentioned had also the most dispersing standard deviation values.

The highest values in standard deviation were found in the claims ‘There are enough weekly classes’, ‘Dansart provides enough information about classes and other events’ and ‘Enrolment to classes is easy’. The lowest values as depicted in the table below were found in ‘Classes are refreshing’, ‘Studios are conveniently located’ and ‘Classes are professionally taught and provide high quality of teaching’. (Table 5)

	Totally agree		Agree		Neither agree or disagree		Disagree		Totally disagree		No reply		
	1		2		3		4		5		0		
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	Σ	Ø	±
Morning training classes help me to maintain and develop my professional skills	32x	82,05	4x	10,26	3x	7,69	-	-	-	-	-	1,26	0,59
There are enough weekly classes	15x	38,46	9x	23,08	6x	15,38	6x	15,38	-	-	3x	2,08	1,13
There is a variety of different classes to choose from	12x	30,77	18x	46,15	3x	7,69	3x	7,69	-	-	3x	1,92	0,87
Enrolment to classes is easy	9x	23,08	10x	25,64	9x	23,08	3x	7,69	-	-	8x	2,19	0,98
Dansart provides enough information about classes and other events	11x	28,21	17x	43,59	3x	7,69	5x	12,82	1x	2,56	2x	2,14	1,08
Classes have a good atmosphere	21x	53,85	7x	17,95	2x	5,13	-	-	-	-	9x	1,37	0,61
Classes are professionally taught and provide high quality of teaching	22x	56,41	8x	20,51	1x	2,56	-	-	-	-	8x	1,32	0,54
The level of the classes is suitable	15x	38,46	10x	25,64	3x	7,69	2x	5,13	-	-	9x	1,73	0,91
Class fees are inexpensive	30x	76,92	3x	7,69	2x	5,13	1x	2,56	-	-	3x	1,28	0,7
Participating to classes enables networking and meeting other professionals	20x	51,28	12x	30,77	3x	7,69	-	-	-	-	4x	1,51	0,66
Dance studios are conveniently located	24x	61,54	11x	28,21	1x	2,56	-	-	-	-	3x	1,36	0,54
Classes are refreshing	24x	61,54	6x	15,38	1x	2,56	-	-	-	-	8x	1,26	0,51
I feel that I have a possibility to influence Dansart's activities	15x	38,46	11x	28,21	6x	15,38	2x	5,13	-	-	5x	1,85	0,93

Arithmetic value (Ø) Standard deviation (±)

Table 5: Values of Likert scale questions

Statement one was given to evaluate how useful in terms of professional development the classes are perceived. 82.1 percent of the respondents feel strongly that morning training classes help them to maintain and develop their professional skills. 10.3 percent agreed and 7.7 percent neither agreed nor disagreed with the statement. (Figure 20) Appreciation of the usefulness in also is described in C30 below.

*Going to classes is very refreshing, maintains technical ability and develops professional skill of “getting” different dance styles. Training classes also bring a certain type of regularity and grip to a life of a freelancer. C30*

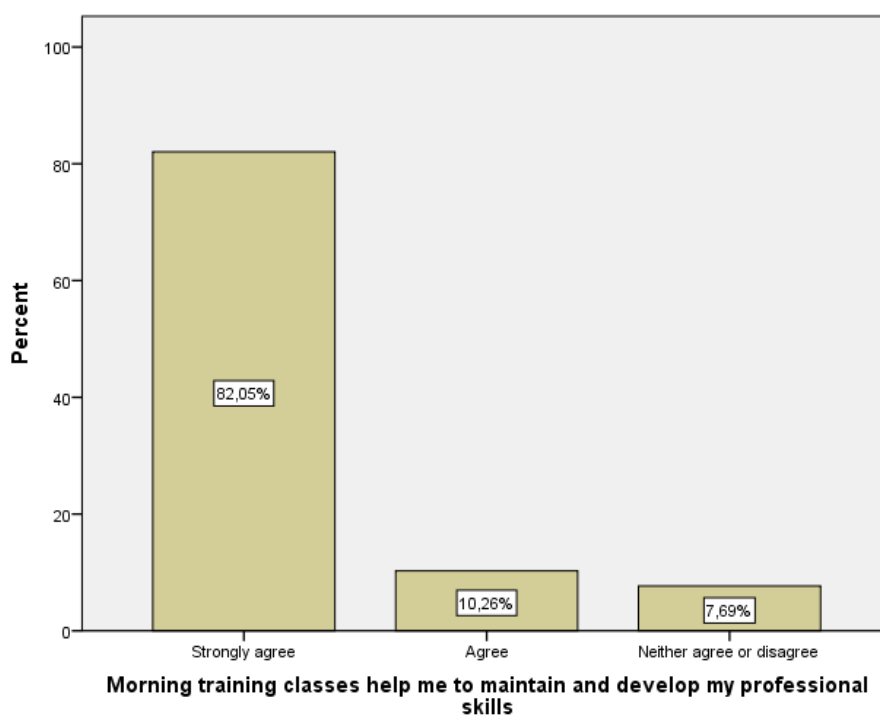


Figure 20: Experienced usefulness of morning training classes

Second statement was about the amount of weekly classes. The claim had the highest standard deviation value in the Likert scale question series. Slightly over 60 percent of the respondents were satisfied with the number of weekly classes which is normally two classes per week. (Figure 21) In the three most represented employment groups (dance teachers, freelancers and students), freelancers were most satisfied (either agreed or agreed strongly) with a share of 69.2 percent, the dance teachers came close second with 66.7 percent. Students were the least satisfied, with only quarter of the respondents agreeing with the statement. The majority of disagreeing opinions were in the age category 1980-1989 where 25 percent of the respondents disagreed with the claim. (Figure 22) When further examining the same cross tabulation on the graduation year, it is evident that the recent graduates (2009-2014) are least satisfied with the number of weekly classes. (Figure 23)

*There are enough classes - sometimes there could even be more, but all in all two times a week is a suitable amount, it is easier to commit to than more in terms of my own teaching schedule. C31*

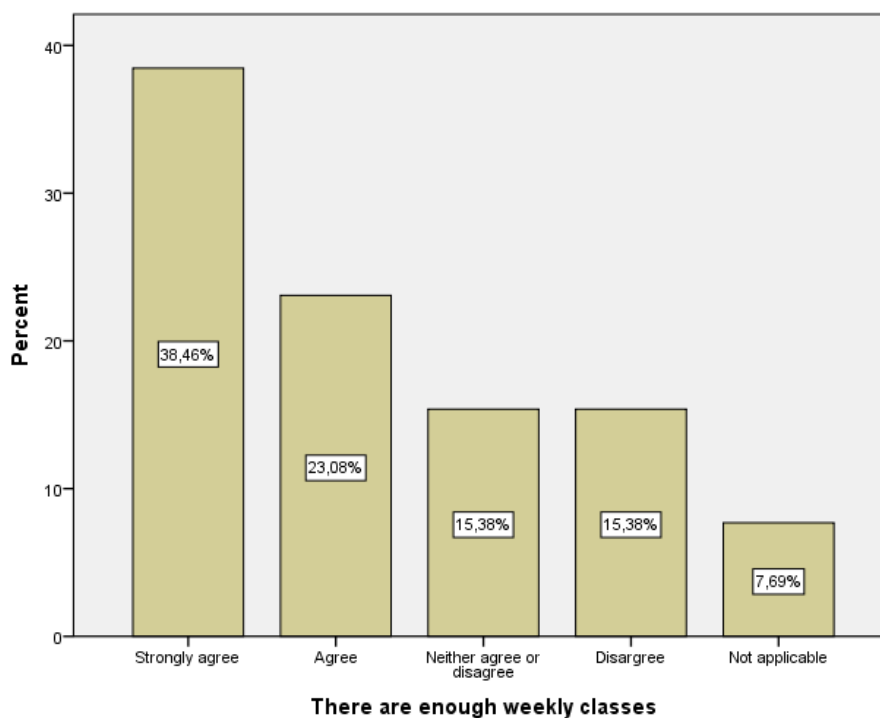


Figure 21: Satisfaction on the number of weekly classes

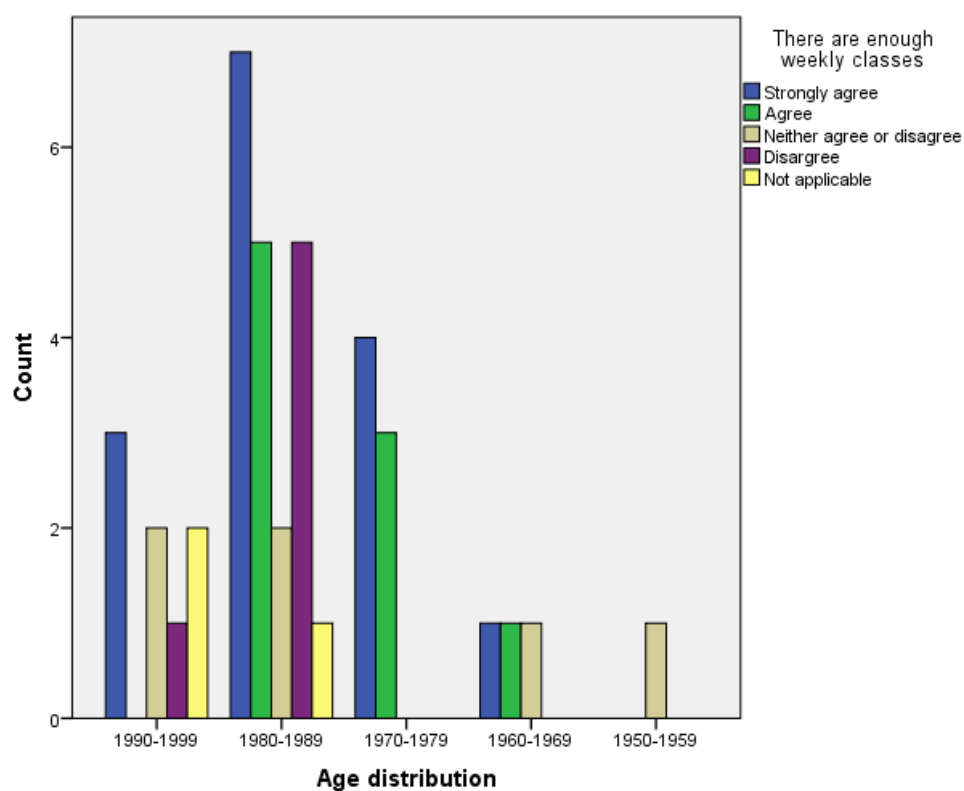


Figure 22: Age distribution - Satisfaction on the number of weekly classes cross tabulation

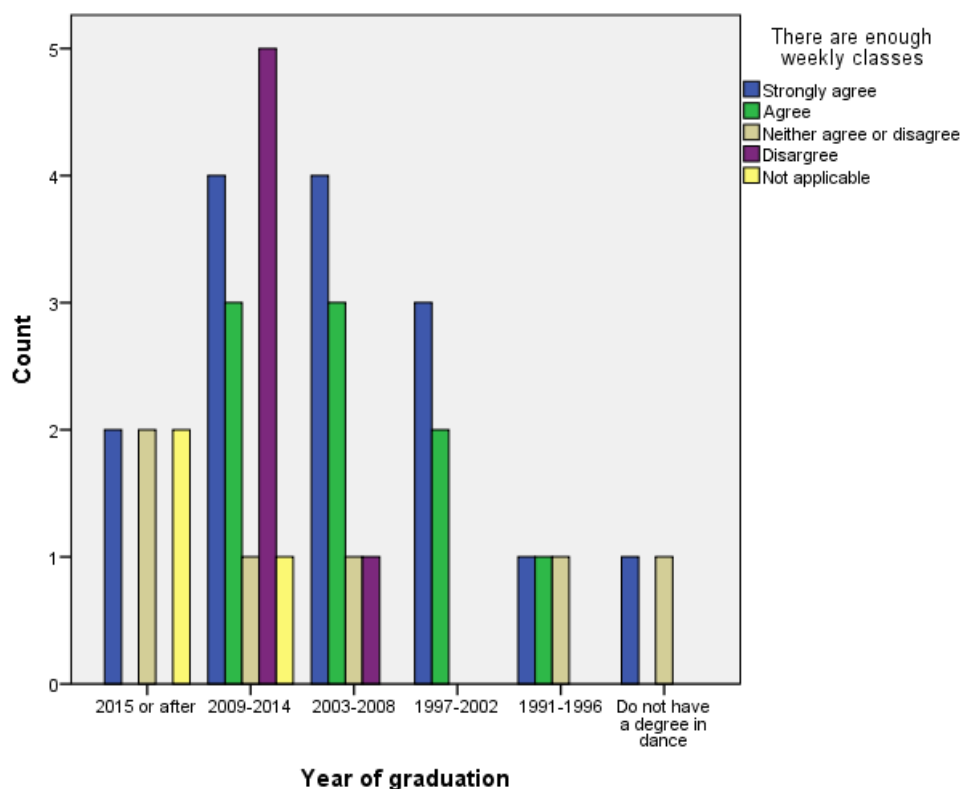


Figure 23: Year of graduation - Satisfaction on the number of weekly classes cross tabulation

The respondents were then inquired on their opinion on the diversity of class selection. Nearly half of the respondents (48.7%) agreed with the statement and close to one third (28.2%) strongly agreed. (Figure 24) The overall satisfaction among dance teachers and freelancers is good, as only 5.5 percent of the dance teachers disagree and none of the freelancers. Students are again least satisfied of the three employment categories, with 25 percent disagreeing with the statement. The disagreeing opinions were given in the age categories 1990-1999 and 1980-1989, where there were also the most disperse in the answers. (Figure 25) Professionals with conservatory level dancer degree are less satisfied (0% strongly agreeing) with the selection than professionals with BA in dance teaching (53.8% strongly agreeing).

*I also like that there is a variety of different classes, not only contemporary dance, ballet and jazz, even if I like to train these as well. Before the class variation has been spiced with vogue and contemporary folk dance. I wish that these kinds of styles would be a part of the class selection in the future as well. It would be nice to have intensive courses on urban dance styles, for example hip hop, house and locking. Body maintenance classes have been a great addition and attracted also those professionals who don't usually come to dance classes. C32*

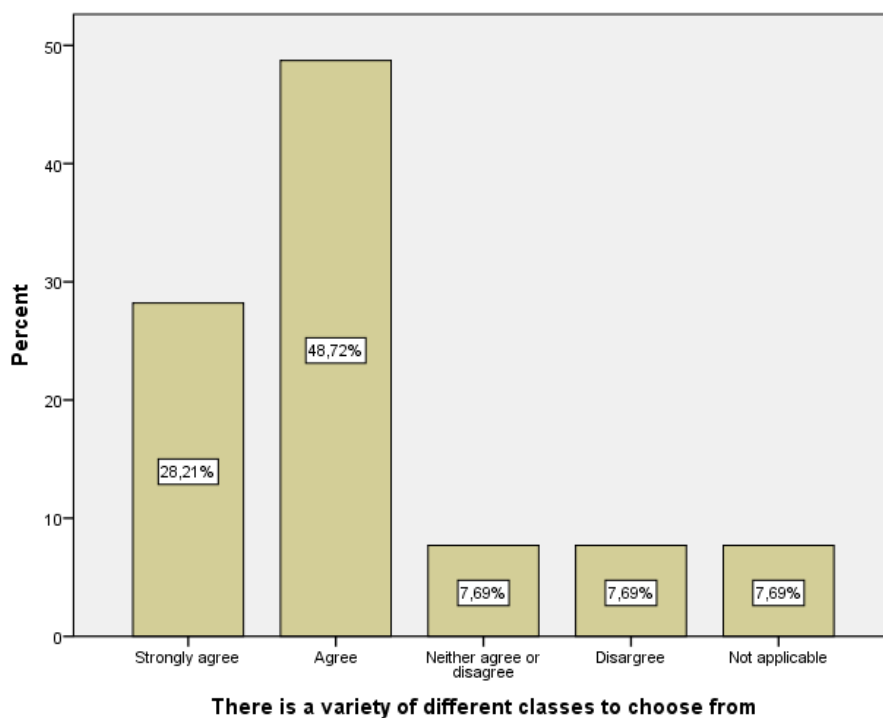


Figure 24: Satisfaction on the diversity of class selection

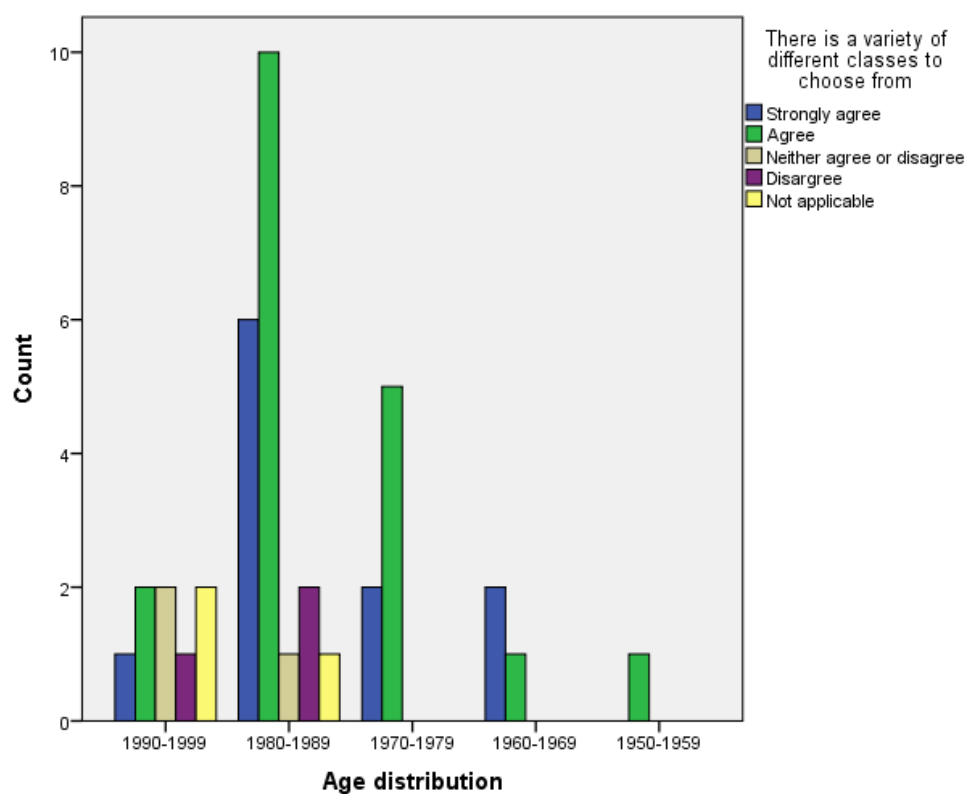


Figure 25: Age distribution - Satisfaction on the diversity of class selection cross tabulation



Enrolment to Dansart classes is done by email prior to classes by the end of the previous week. Having experienced quite a few nobody showing up for class situations, enrolment is compulsory as it is a way to ensure that there are enough participants, otherwise the class is cancelled. The enrolment procedure divided opinions and had one of the three highest standard deviation values. One quarter of the respondents either strongly agreed (23.1%), agreed (25.6%) or neither agreed or disagreed (23.1%). Quite many had no experience in the enrolment as the advance registration has only been in use from the beginning of 2014. 7.7 percent found the enrolling system difficult. (Figure 26)

*I easily forget to enrol in advance and if I don't have the enrolment email address around, it feels quite difficult to first start to search for the address and the send email. C33*

*Advance registration to classes is simple, I just forget to do it sometimes on time. But usually after the last enrolment day I have asked the secretary if I may still participate. C34*

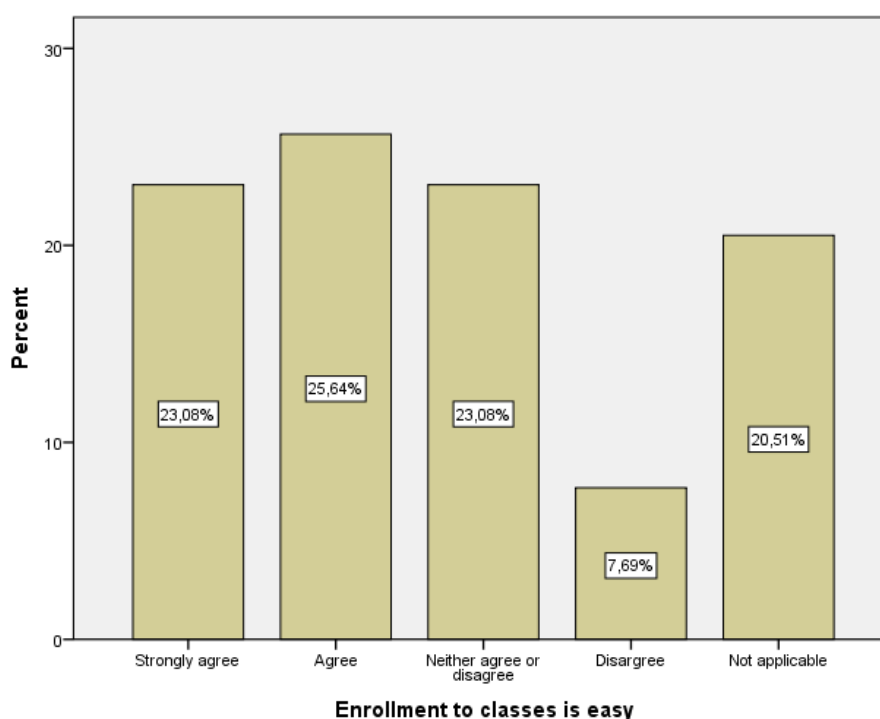


Figure 26: Satisfaction on the enrolment procedure

The respondents were asked to evaluate Dansart's success in communication. The claim was that Dansart provides enough information about classes and other events. Communication had the second highest standard deviation value in the Likert scale question series. (Table 4) 28.2 percent of the respondents feel that Dansart has succeeded in its communication efforts very well. Majority on 43.6 percent are fairly satisfied, agreeing with the statement. 12.8 percent disagreed with the claim and 2.6 percent strongly disagreed (Figure 27). When examining the

cross tabulation between the year of graduation and communication (Figure 28), the least satisfied respondents are in the category of graduating 2015 or after. Also there is evident dissatisfaction amongst the graduates of 2009 to 2014 and 2003 to 2008. Few of the communication issues were presented in the open field comments by the respondents:

*Information on the classes should be posted to a website, I have looked for Dansart website but have not found it. Not everybody is on Facebook or on the mailing list (for example those who are just graduating). C35*

*If something should be improved, the informing about cancellation of the classes should be more explicit. C36*

*I would also like to have the training schedule quite early, e.g. at the beginning of August and for the spring term in November-December, so that there would be at least some chance of organising own participation. C37*

*I have not received any information about classes, when and where they are arranged. C38*

As pointed in the responded comment above, the lack of webpage is a considerable issue. At the moment Dansart does not have a web page but uses only Facebook and email to communicate. Dansart has a closed Facebook group with 117 members and a public Facebook page with 89 likes (October 14<sup>th</sup> 2014). Cancellation procedure has been improved since the beginning of advance enrolment system. The contact details of each class participants are acquired in the enrolment and information about cancelled class can be quickly communicated by calling or a text message.

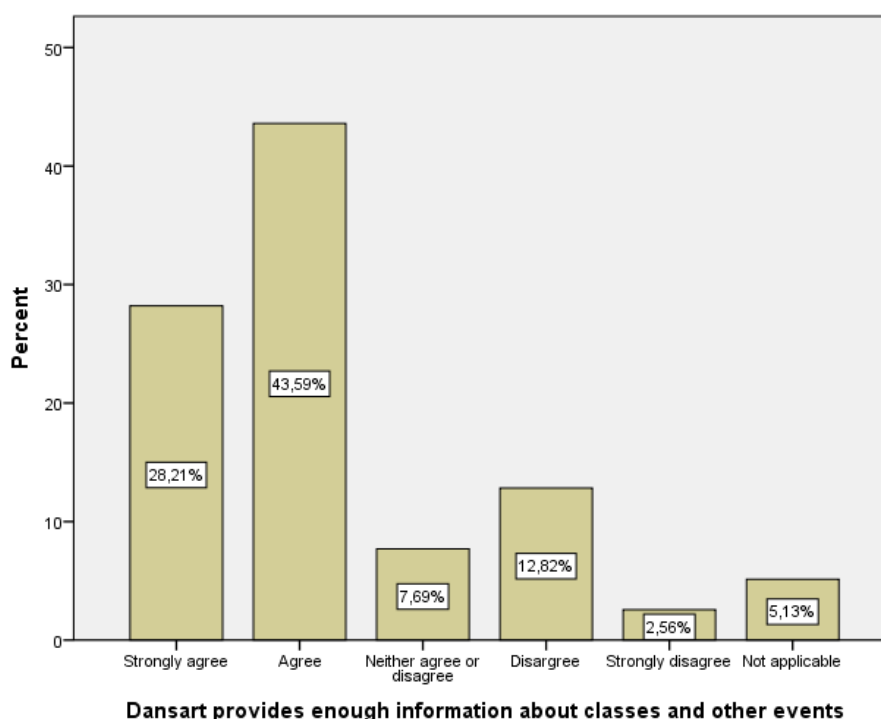


Figure 27: Satisfaction on the communication

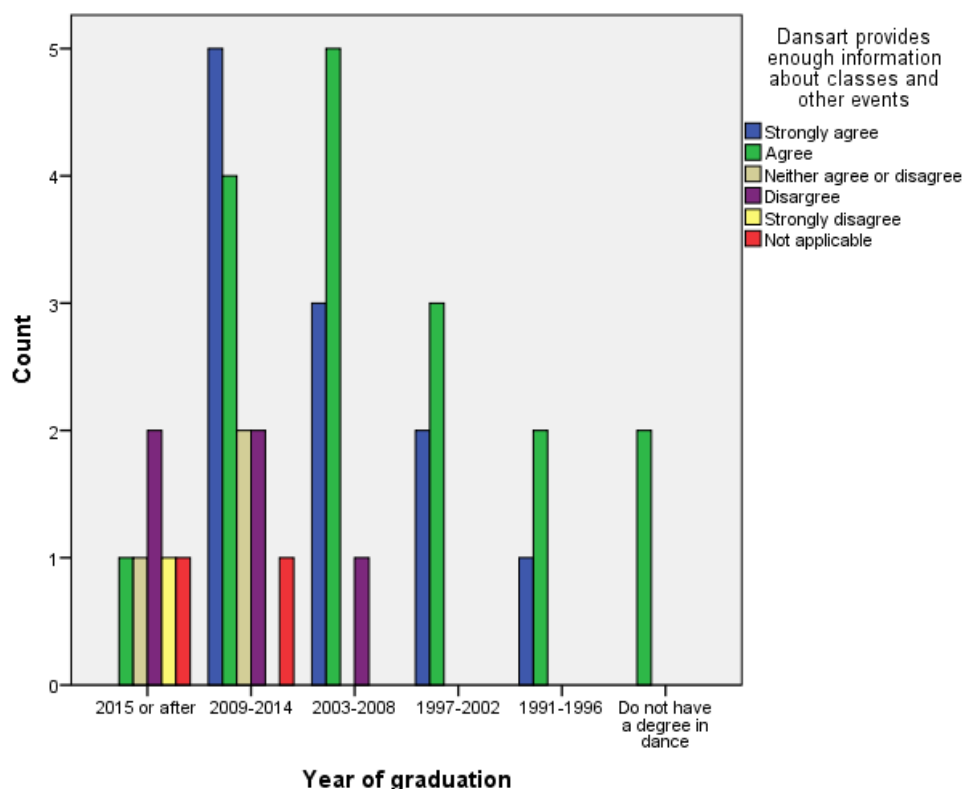


Figure 28: Year of graduation - Satisfaction on the communication cross tabulation

Majority of the respondents (53.8%) strongly agree that there is a good atmosphere in the classes (Figure 29) and even more so (61.5%) feel that the classes are refreshing (Figure 30). Professional dance classes may be seen more as a recreational activity rather than something professional development related as described in the comments below. The claim 'classes are refreshing' had the lowest standard deviation value and thus divided opinions the least.

*Being at classes has been very cheery and fun, there is always a feeling of a supportive atmosphere - that is just wonderful! C39*

*Even though the training at dance classes are very much a part of my profession, I think of them more as a hobby, which is wonderful! I can go to classes for recreation and not take them so seriously. C40*

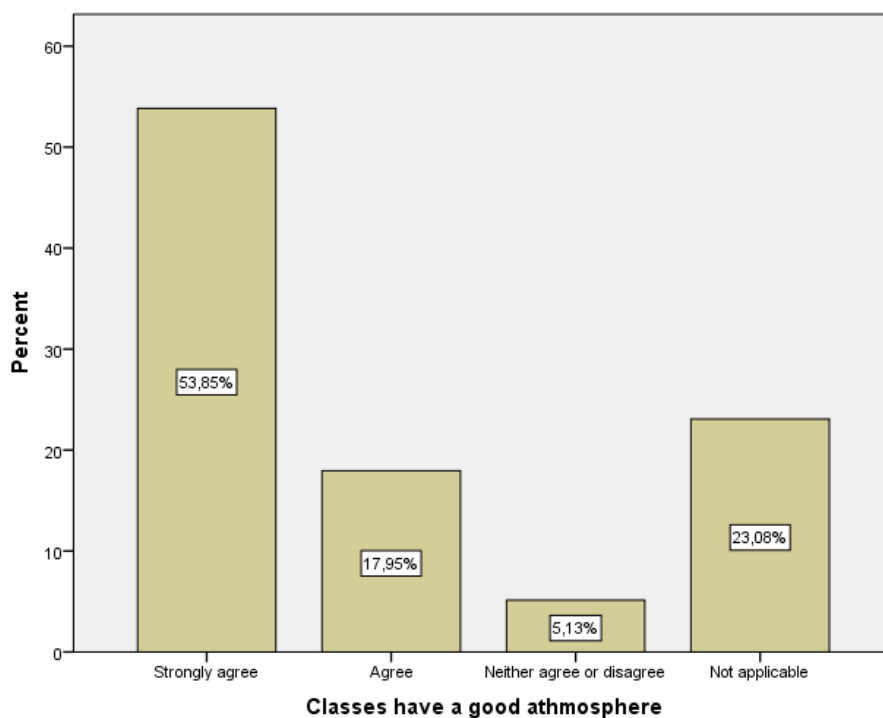


Figure 29: Opinion about the atmosphere in the classes

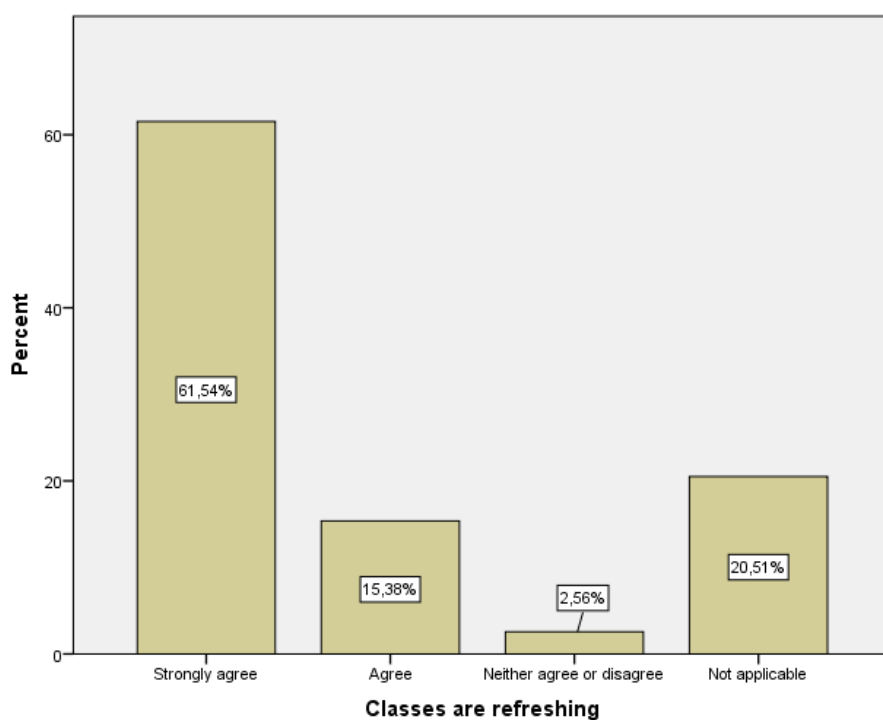


Figure 30: Satisfaction on the recreational value of the classes

In the core of Dansart's this service is the teaching quality. The perceived quality is related to the teachers' ability to communicate the benefits to the class participant. Moreover, the quality of service in Dansart depends highly on the professional skills and personality of the dance teachers that are hired to give the classes. The perceived quality of the teaching was

very good, over half of the respondents (56.4%) strongly agreeing and little over 20 percent agreeing (Figure 31). What is noticeable is that over half of the teachers in spring 2014 were from somewhere else than Turku. The cost of hiring someone from another location may cost up to even 7 times more (wage plus daily allowances, travel expenses, lodging) than hiring a local teacher.

*Spring term was absolutely fantastic. Especially \*\*\*\*\* was a marvellous teacher. I also thoroughly enjoyed \*\*\*\*\*'s classes and \*\*\*\*\* has his own style, which is a nice challenge. Also the body maintenance of \*\*\*\*\* is a really nice class to go to. I liked very class that I participated in also learned something from every teacher. C41*

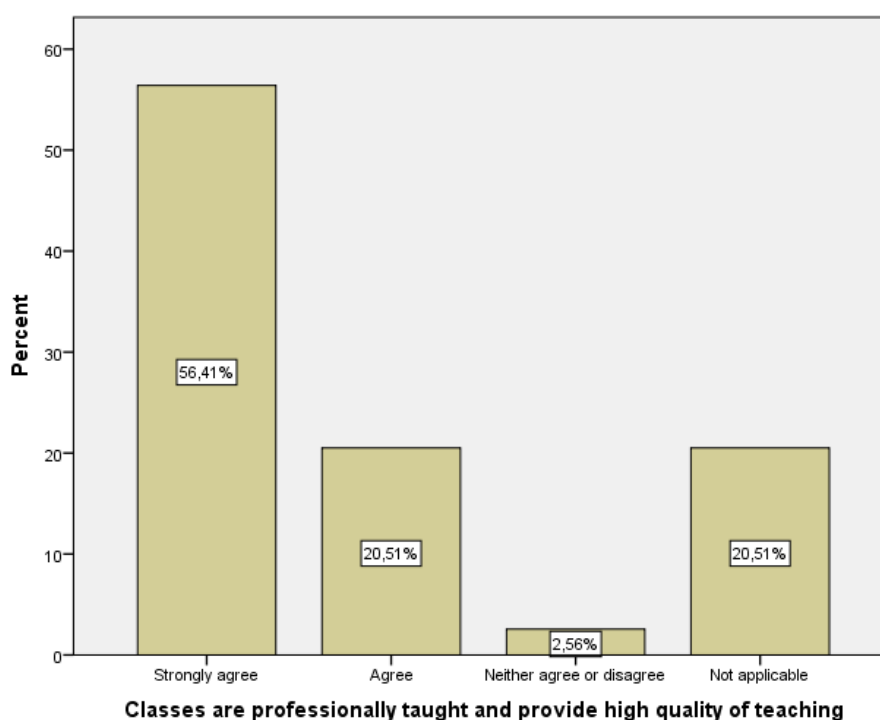


Figure 31: Satisfaction on the quality of teaching

Level of the classes was seen as suitable (agree or strongly agree) in 64.1 percent of the cases. 5.1 percent disagreed with the claim (Figure 32). There is an evident contradiction here as for others the level might be too easy and to other too difficult, in any case both generate dissatisfaction. Two contradicting comments are presented below.

*I hope for more advanced technical combinations. The more difficult it is the better! C42*

*More training on a slower tempo and soft techniques for the body. C43*

One respondent describes the difficulty of having different interests;

*I think that the level of the classes is very appropriate. It is of course difficult, because every individual needs a different level. After getting sick I would have needed a little lighter and less challenging workout, more focused on the*

*body maintaining methods. But I also know that this is not everybody's wish, of course I can also choose to train at my own pace. But it feels so difficult to do less sometimes!!! C44*

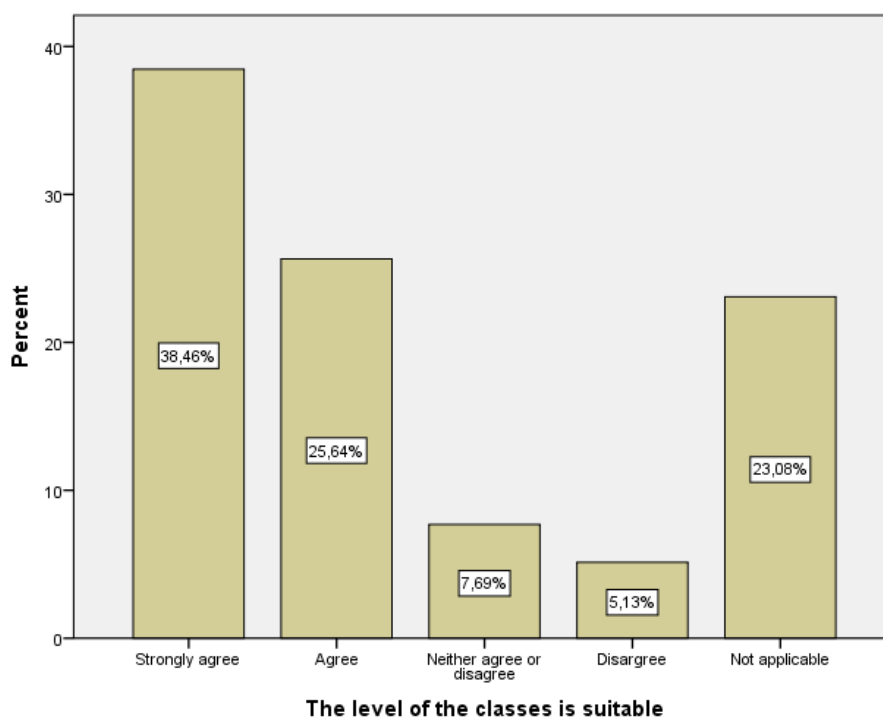


Figure 32: Satisfaction on the level of the classes

76.9 percent of the respondents strongly agree that the class fees are inexpensive (Figure 33). The low pricing is based on the subsidies that are used to compensate for most of the operating costs. The membership fee per year is 10 euros, in spring 2014 a single class fee for a member cost 5 euros, a set of 10 tickets costs 35 euros and the whole season 60 euros. Single ticket for a non-member costs 10 euros. To improve the association's finances, the fees have been lifted for autumn 2014 for every part except the season fee and the membership fee.

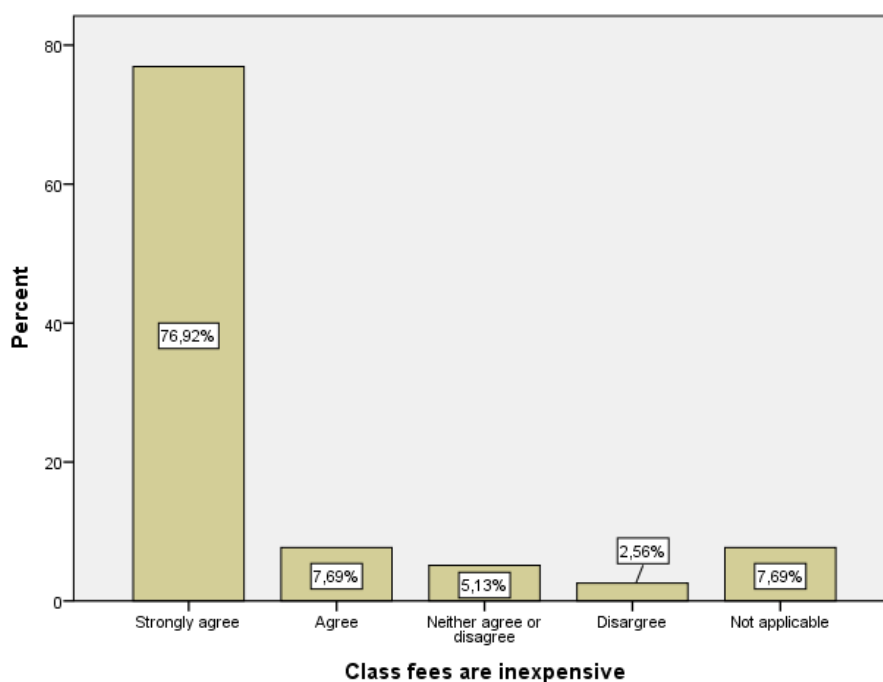


Figure 33: Satisfaction on the price of the classes

Over 82 percent of the respondents feel that participating to professional dance classes is a good way for networking and making connections (Figure 34). Connecting with other professionals and networking is essential when it comes to finding work opportunities in the field of dance. Master courses and professional training classes can work as a platform to connect and establish working engagements.

*Also networking and connecting is an important part of the classes, even though I have not been able to come to the classes as much as needed for networking to actually happen. C45*

A desire for social gatherings and shared activities was expressed and the respondents also suggested other ways of connecting than meeting at the training class.

*I would hope for there to be more social and shared activities together. C46*

*I think that networking would be promoted even better by something else than training classes. It would be wonderful to share ideas and thoughts; I just don't know what kind of activities would support this. We should promote togetherness amongst the professionals in every possible way in Turku region. C47*

*Discussion circles of some sort have already been tried out, but maybe a monthly meeting over a cup of coffee and discussion on a selected matter would be nice. C48*

*Getting together once a month to talk would be fun and then there would be an opportunity for discussion (like last year at the Christmas party) of the activities and just hang together. C49*

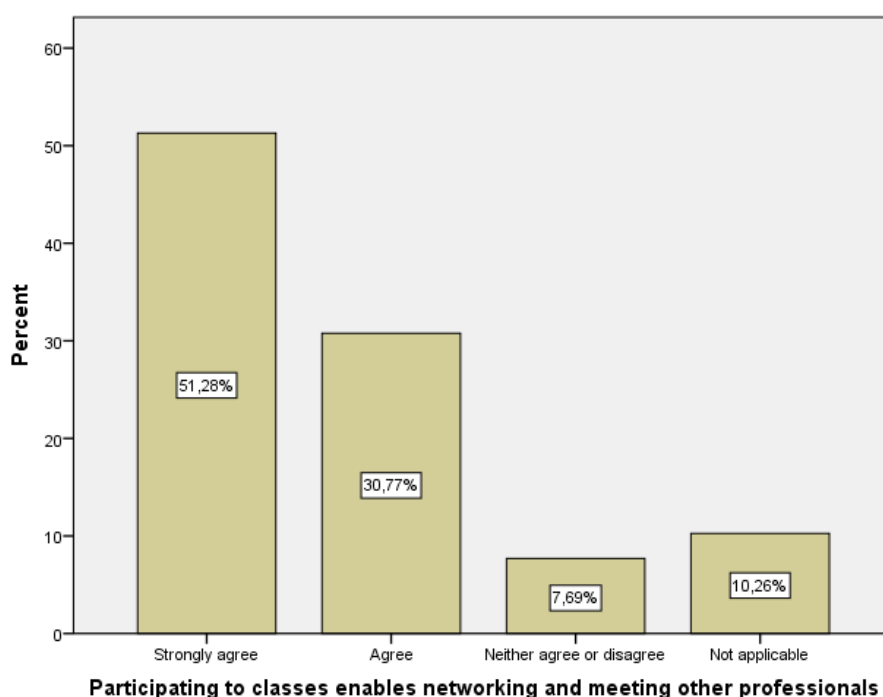


Figure 34: Opinion about the possibility for networking

Nearly 90 percent of participants were content with the locations (Figure 35). The studios are centrally located, in spring 2014, majority of classes were held in Turun Seudun Tanssioppilaitos premises in Saippua Center, within a walking distance from the railway station and city centre.



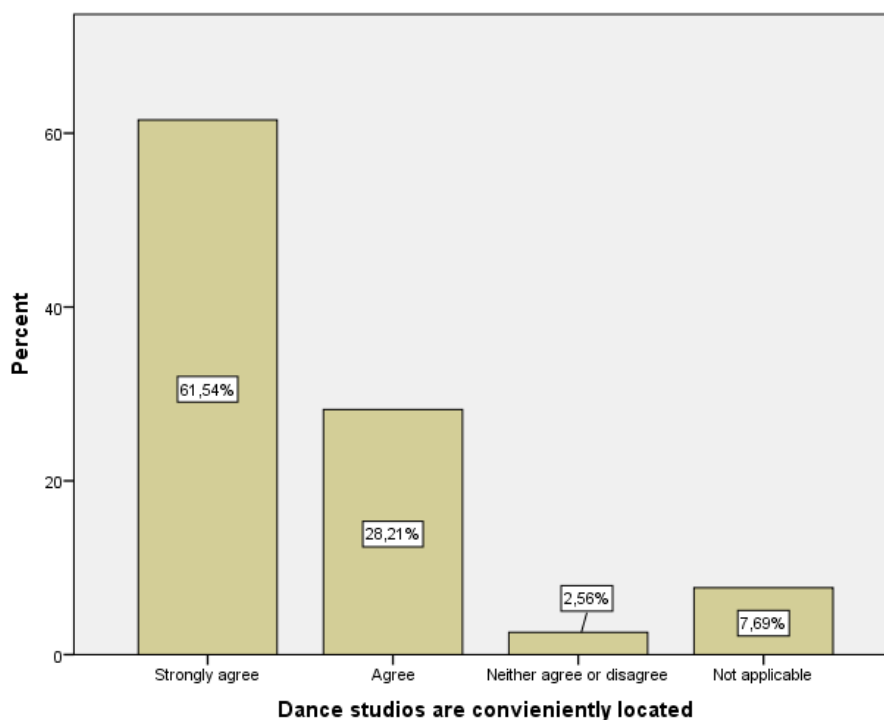


Figure 35: Satisfaction on the locations

38.5 percent of the respondents strongly feel that they have a genuine opportunity to have an impact on the activities of Dansart and 28.2 agreed and 15.4 neither agreed nor disagreed. A share of 5.1 percent of the respondents feel that they have no way of making a difference. (Figure 36) The disagreeing opinions are from 2003-2008 graduates.

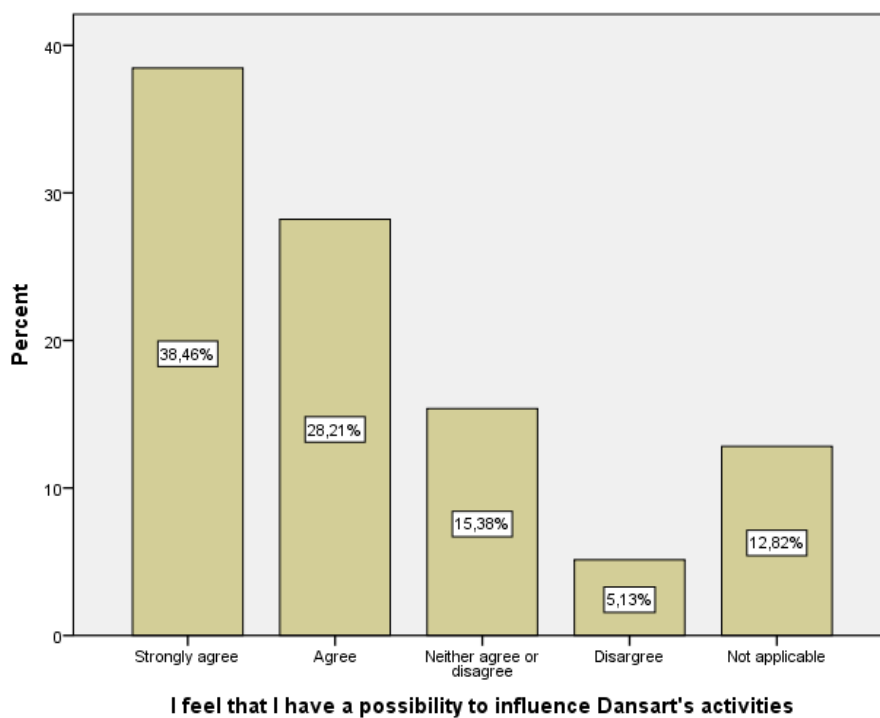


Figure 36: Satisfaction on the influence possibilities

#### 4.11 Teaching at Dansart

66.7 percent of the respondents have been teaching classes at Dansart previously (Figure 37). When asked about the participants interest in teaching in Dansart in the future, 35.9 percent expressed a clear interest, 38.5 percent might be interested (Figure 38).

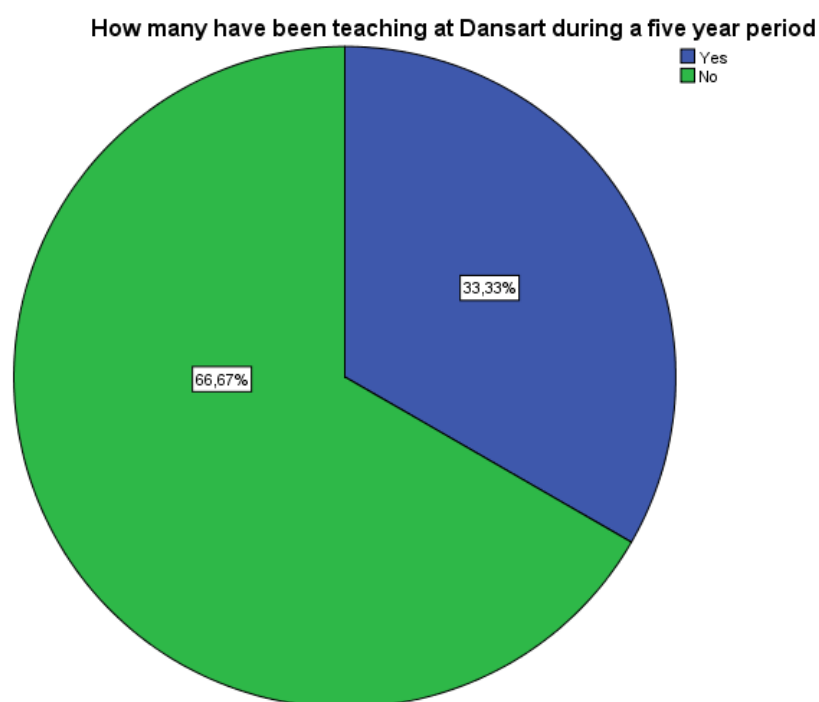


Figure 37: Previous employments

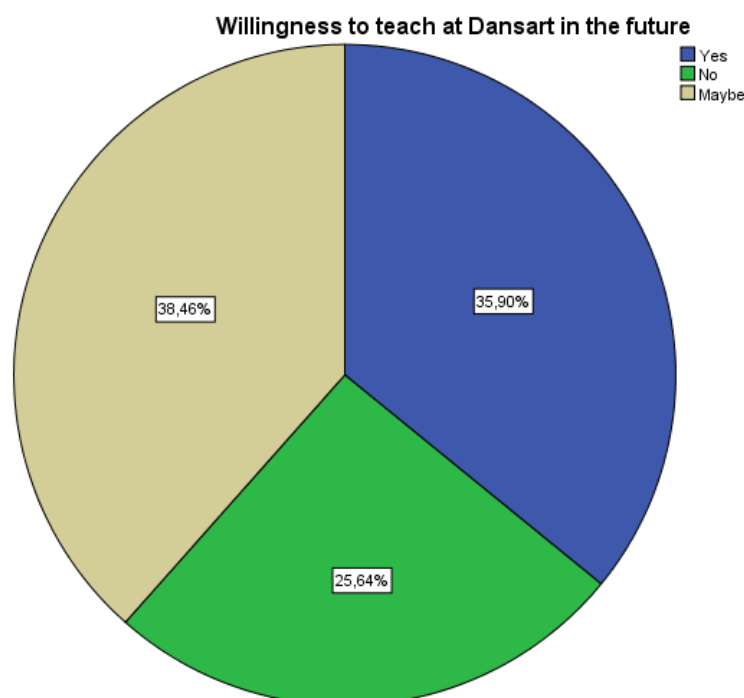


Figure 38: Interest in future employments

#### 4.12 Overall rating and intent for future participation

Finally the respondents were asked to give an overall rating to Dansart by using a scale of 4 to 10. 89.2 percent gave a good rating from 8 up. A few sixes and sevens were given as well, but not a single four or five. (Figure 39) A vast majority of 94.6 percent of the respondents intended to participate to classes in the future as well. (Figure 40)

In the last open-ended question was in inquiry on the respondents interest on participating in some other activities in addition to dance training and what kind of activities are seen as supporting of dance professionals working ability, well-being and motivation. A total of 15 participants commented.

Special training seminars were suggested in various themes such as in dance pedagogy and didactics, well-being, preventing injuries and supportive exercises for dancers, community dance, arts financing and so on. Activities promoting togetherness and discussion, creativity and idea sharing (discussion circles, joint composition sessions, improjams) were appreciated, as well as arranging meetings in an informal way e.g. playing sports together or going on a trip to see a dance performance together. A complete list of open-ended question replies is attached in appendix 3.

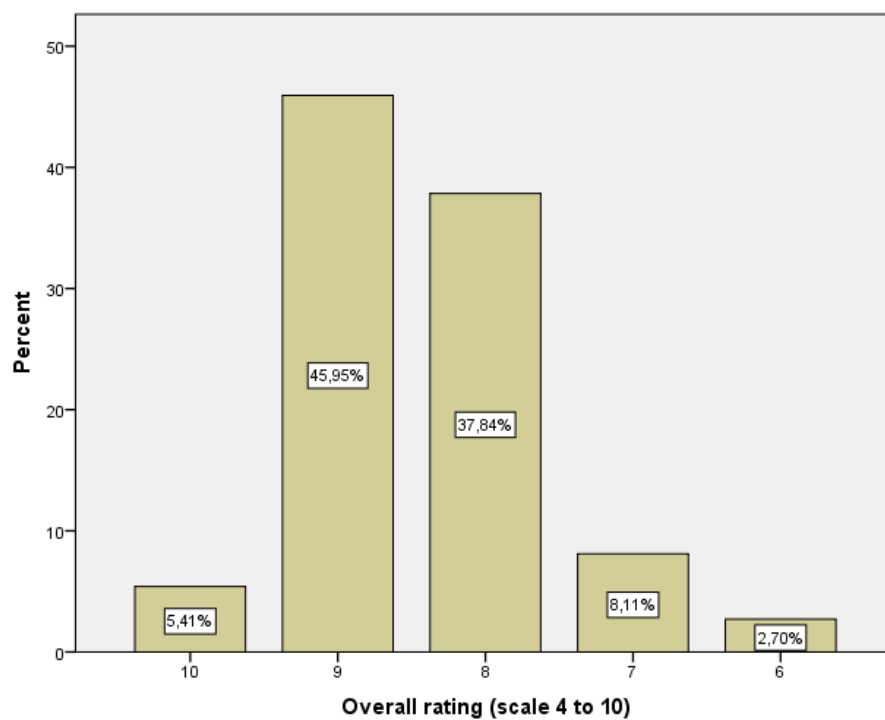


Figure 39: Overall rating

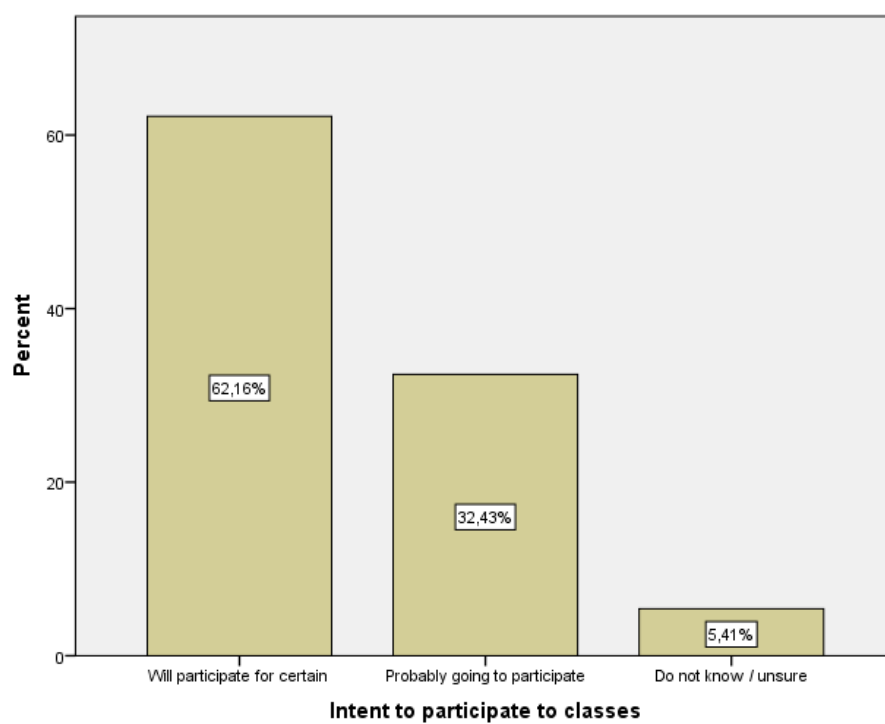


Figure 40: Future intent to participate

## 5 Conclusions

This research report depicts Dansart's current situation from the customer satisfaction viewpoint. Dansart's activities had generally a positive rating in all main areas and nearly 90 percent of the respondents gave the organisation a good or higher general rating. Analysis of the demographic data indicates that the typical customer of Dansart is a female dance teacher and/or freelance dance artist in her thirties, living in Turku and graduated from a conservatory or university of applied sciences no later than 10 years ago and has been working in the field of dance since graduation. She is well acquainted with Dansart's activities and interested in participating to classes for at least two times a week, but has irregular working hours and therefore has difficulties organising schedules to be able to participate regularly. She prefers to take classes on ballet, contemporary and jazz dance in the mornings and would also like to have intensive courses on more marginal styles of dancing or something else to support her professional development.

The research results suggest that some areas require improvement. More effective practices and creativity are required in communication, enrolment and class timetable arrangement to meet a range of various needs. One part of the development plan is setting up a webpage and directing communication more effectively to the graduating dance students. One of the questions proposed in the beginning was, why only few people are attending to classes. This research indicates that the low participant number is due to schedules that are not suitable to everyone. One way to improve the scheduling issues would be that the training schedules for each training season should be published earlier than before to allow reasonable time to arrange participation. Though the system of having two morning classes is supported by the results of this research, equality amongst participants should be promoted by having some weekend courses and workshops to those who have a day job and are unable to participate in the mornings. As presented in this report, one of the biggest challenges for Dansart is how to accommodate to a diversity of hopes and wishes to appeal to most.

The pricing and the quality of the service was in general perceived very good. There were a relatively high number of guest teachers from outside of Turku during spring 2014 which attracted many participants. However teachers from elsewhere generate extra costs and thus should be considered hiring with consideration. One possible solution to this would be charging an additional course fee for guest teacher workshops. In addition to normal dance classes, the respondents expressed a need for social and joint activities, a wish of having a forum for creative sharing and discussion. Informal gatherings were also suggested as a way of promoting networking with colleagues. Especially dance teaching as a profession may feel isolative at times, as during workdays the contact with colleagues may be restricted to brief encounters in between teaching classes. My own experience resonates with these comments,

having a day job as dancer can also promote isolation, as you do not get to see other colleagues except for the ones who you are working very closely with.

The challenges I encountered during this thesis process were a part of my learning process. In publishing the questionnaire form I noticed some technical problems in the questionnaire, mainly in what kind of form of question to use to allow multiple answering, for example, when asking about peoples professions, that some may have more than one. The raw data from the Internet database did not transfer into neat charts as such, but needed some technical adjusting to transfer it into SPSS fitting form. I also could have evaluated the importance of some of the questions more thoroughly, for example, the ones on the subject of teaching that did not have a direct link to the research purpose. One of the challenges was also the small size of the basic population and the sample. However, the research fulfilled its purpose in giving the association valid information on peoples' insights to develop its service.

Adding several open ended questions to research form enriched the end result. I noticed, that many of the respondents wrote quite lengthy and elaborate answers, which may suggest taking more qualitative approach in the future Dansart satisfaction surveys. Broadening the view with open-ended questions has resulted to the fact of this study being a combination of depicting and interpreting of both quantitative and qualitative data, due that even some surprising information emerged, such as the respondents' need for extra curriculum type of networking or social events. In the future, Dansart could arrange networking events to promote the socialness of the dance community and potentially develop into a service provider for dance professionals in a larger sense that just an organisation arranging two dance classes per week.

My experience as a dance professional and active participant in the activities of Dansart has deepened my understanding in this thesis project. I have a genuine interest to research and develop the supporting activities in the professional field of dance. Thought this research and the research results are limited to Dansart only, the question of what kind of activities the dance professionals need to support their working life can be seen also as subject for future research not limited to a specific geographic area. It is my understanding that this research has provided useful information to develop Dansart's activities from offering something recreational towards understanding and responding to the needs and wants of the dance professionals.

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## Appendix 1: Cover letter to the questionnaire

Hyvä tanssin ammattilainen,

Tämän kyselytutkimuksen avulla pyritään selvittämään Turun ja Varsinais-Suomen seudulla vaikuttavien tanssitaiteen ammattilaisten ja ammattiopiskelijoiden mielipiteitä ja näkemyksiä Turku Dansart ry:n toiminnasta. Toivomme, että mahdollisimman moni osallistuisi tutkimukseen, sillä on olennaista saada riittävä määrä vastauksia tutkimuksen toteuttamiseksi. Vastaathan kyselyn jokaiseen kohtaan vaikka et tällä hetkellä olisikaan Dansartin jäsen, sillä tarkoituksena kartoittaa näkemyksiänne toiminnastamme mahdollisimman laajasti ja jokainen mielipide on tärkeä!

Kyselyn vastaukset käsitellään anonyymisti ja tietoja käytetään toiminnan kehittämiseen. Tutkimus toteutetaan opinnäytetyönä Laurea ammattikorkeakoulussa. Kyselyyn vastaaminen kestää 5-10 minuuttia ja vastausaikaa on 25.6 asti. Kiitos jo etukäteen osallistumisesta ja hyvää kesää!

Linkki kyselyyn: <http://www.kyselynetti.com/s/f0b7ad0>

Ystävällisin terveisin

Hanna-Kaisa Rajala

Turku Dansart ry. rahastonhoitaja

Tanssinopettaja (AMK)

MA- ja BBA-opiskelija

## Appendix 2: Questionnaire

**Tanssin ammattilaisten ja ammattiopiskelijoiden mielipiteitä Turku Dansart ry:n toiminnasta****Sivu 1****Sukupuoli \***

- ☐ Mies
- ☐ Nainen

**Sivu 2****Syntymävuosi \***

Ole hyvä ja valitse...

**Sivu 3****Asuinpaikkakunta \***

- ☐ Turku
- ☐ Muu, mikä?

**Sivu 4****Yleissivistävä peruskoulutus \***

- ☐ Peruskoulu
- ☐ Lukio / osa lukiota
- ☐ Ylioppilastutkinto
- ☐ Lukio ammatillisen koulutuksen yhteydessä
- ☐ Muu, mikä?

**Missä olet suorittanut tanssin alan tutkinnon? \***

Jos olet opiskellut useammalla asteella, valitse viimeisin suoritettu. Jos olet opiskelija, valitse tämänhetkinen opintoasteesi.

- ☐ Toisen asteen ammatillisessa oppilaitoksessa (esim. konservatorio)
- ☐ Ammattikorkeakoulussa
- ☐ Yliopistossa / alempi korkeakoulututkinto
- ☐ Yliopistossa / ylempi korkeakoulututkinto
- ☐ En ole suorittanut tanssin alan ammattitutkintoa
- ☐ Muualla, missä

**Valmistumisvuosi \***

Jos sinulla ei ole tanssinalan tutkintoa valitse "Minulla ei ole tanssinalan tutkintoa". Jos et ole vielä valmistunut, valitse arvioitu valmistumisaika.

Ole hyvä ja valitse...

## Sivu 5

### Tämänhetkinen työtilanteesi \*

- ☐ Työsuhteessa opetustyössä
- ☐ Työsuhteessa taiteellisessa työssä
- ☐ Freelancer
- ☐ Työskentelen apurahan turvin
- ☐ Yrittäjä
- ☐ Työtön
- ☐ Opiskelija
- ☐ Muu, mikä?

### Kuinka monta VUOTTA olet työskennellyt tanssialan työssä/töissä? \*

Vastaus kokonaislukuna esim. 12

vuotta

## Sivu 6

### Oletko tällä hetkellä Turku Dansart ry:n jäsen? \*

maksanut jäsenmaksun vuonna 2014

- ☐ kyllä
- ☐ ei

## Sivu 7

### Valitse seuraavista vaihtoehtoista parhaiten sinua kuvaava \*

- ☐ Dansartin toiminta on minulle tuttua ja osallistun SÄÄNNÖLLISESTI treenitunneille
- ☐ Dansartin toiminta on minulle tuttua ja osallistun SATUNNAISESTI treenitunneille
- ☐ Olen kuullut Dansartista, mutta en ole osallistunut treenitunneille
- ☐ En ole aikaisemmin kuullut Dansartista

## Sivu 8

### Kuinka monta kertaa olet käynyt Turku Dansartin treenitunneilla KEVÄÄN 2014 aikana? \*

- ☐ En yhtään kertaa
- ☐ 1-5 kertaa
- ☐ 5-10 kertaa
- ☐ Yli 10 kertaa

Jos et ole käynyt tunneilla kevään aikana kertaakaan, kerro lyhyesti alla olevaan kenttään, miksi

**Sivu 9****Kuinka usein toivoisit viikoittaisia treenitunteja järjestettävän? \***

- ☐ Yhden kerran viikossa
- ☐ Kaksi kertaa viikossa
- ☐ Enemmän kuin kaksi kertaa viikossa
- ☐ Säännöllisten viikkotuntien sijaan tiiviskursseina

**Treenituntien ajankohta, merkitse itsellesi KAKSI parhaiten sopivaa**

Valitse vain kaksi vaihtoehtoa

	maanantai	tiistai	keskiviikko	torstai	perjantai	lauantai	sunnuntai
Aamupäivä klo 8-11	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Päivä klo 11-14	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Iltapäivä klo 14-17	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ilta klo 17-21	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Sivu 10****Mitä lajeja haluaisit treenituntejen sisältävän? \***

kolme eniten mieleisintä, yksi laji per kenttä esim. 1. nykytanssi, 2. jazztanssi...

1.
2.
3.

**Tähän voit halutessasi tarkentaa toiveitasi treenituntien sisällön ja opetuksen suhteen (esim. tiiviskursseja/viikonloppukursseja, sama opettaja pidempiä jaksoja, kaikki viikkotunnit samaa lajia, kaikki viikkotunnit eri lajia, yms...)**

## Sivu 11

Valitse mielipidettäsi parhaiten kuvaava vaihtoehto \*

	täysin samaa mieltä	jokseenkin samaa mieltä	ei samaa eikä eri mieltä	jokseenkin eri mieltä	täysin eri mieltä	ei vastausta
Koen, että aamutreenitunneista on hyötyä ammattitaitoni ylläpitämisessä ja kehittämisessä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunteja järjestetään riittävästi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuntitarjonta on monipuolinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ennakkoilmoittautuminen tunneille sujuu vaivattomasti	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunneista ja tapahtumista tiedottaminen on selkeää	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunneilla on hyvä ilmapiiri	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunneilla saa laadukasta ja ammattimaista opetusta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunnit ovat tasoltaan sopivia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunnit ovat edullisia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tuntien yhteydessä on mahdollista tavata muita tanssin ammattilaisia ja verkostoitua	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opetuspisteet ovat sopivan matkan päässä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tunnit ovat virkistäviä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Koen, että minulla on mahdollisuus vaikuttaa yhdistyksen toimintaan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Tähän kenttään voit halutessasi tarkentaa yllä olevia kohtia

## Sivu 12

Oletko itse opettanut Dansartilla viimeisen 5 vuoden aikana? \*

- ☐ Kyllä
- ☐ En

Oletko kiinnostunut opettamaan Dansartilla tulevaisuudessa? \*

- ☐ Kyllä
- ☐ En
- ☐ Ehkä

### Sivu 13

**Millaisen yleisarvion teet Dansartin toiminnasta \***

merkitse kouluarvosanana 4-10

Ole hyvä ja valitse...

**Millaiseksi arvioit oman halukkuutesi osallistua Dansartin tunnelle jatkossa? \***

- ☐ Aion varmasti osallistua
- ☐ Aion ehkä osallistua
- ☐ En aio osallistua
- ☐ En tiedä / en osaa sanoa

### Sivu 14

**Viimeinen kysymys: Oletko kiinnostunut osallistumaan muuhunkin toimintaan treenituntien lisäksi? Minkälainen toiminta inspiroisi ja tukisi työssä jaksamistasi ja motivaatiasi? Otamme mielellämme myös vastaan toiveita tulevasta ja ajatuksia aiemmasta toiminnasta, sana on vapaa!**

» **Redirection to final page of KyselyNetti (muuta)**

### Appendix 3: Complete list of open ended question answers

#### If you have not been able to participate to classes, please specify why. (22 participants)

- I have been busy and the schedules of the classes not fit my current timetable
- Most of the times the classes are at the same time, when I'm working. In addition I have been sick a long time and spend time abroad during spring
- I am a student and the classes are in the mornings, so I have not been able to come
- I have not received any information about classes, when and where they are arranged
- I am a student and have classes at the same time Dansart classes are arranged
- I have been working in another location, suitcase life!
- Because of my baby
- The class schedule does not suit me
- Lack of time
- Have not participated to classes because of overlapping schedules, class selection has been interesting however.
- I study full time in another city, so I have not been able to come
- I study in Turku Conservatory and our schooldays start at nine.
- I came to classes during spring whenever my other schedules allowed. Going to classes is very refreshing, maintains technical ability and develops professional skill of "getting" different dance styles. Training classes also bring a certain type of regularity and grip to a life of a freelancer. Also networking and connecting is an important part of the classes, even though I have not been able to come to the classes as much as needed for networking to actually happen.
- Even though the training classes are very much a part of my profession, I think of them more as a hobby, which is wonderful! I can go to classes for recreation and not take them so seriously
- I was sick a lot and had transportation problems from Parainen
- I have been on a maternity leave and busy with my work. Also the teachers were not very interesting
- I have been working abroad the year 2014
- Because of family reasons. When both of the parents have a shift work, it is difficult to arrange time to have a "hobby" / maintain professional skills. When training classes are few in number (2 times per week) and I can only maybe come to one class a week and then the dance style changes and the motivation to participate decreases.
- I have been busy with my work and teaching in the mornings. I'm not interested enough even though the classes are easily accessible
- I have a full time job.
- I have enough opportunity to train and practise at my own workplace
- I do not live in Turku permanently and this spring I have not been there for longer periods
- I have a day job.

#### Here you can specify you wishes for the training classes in terms of content and the teaching (24 participants)

- I'd like to participate to short workshop during the weekend in the spring time and in winter. The problem, think, for me it's that many lessons are in the same timetable of the working hours. For me it's impossible to participate. Nothing to say about guest teachers, all of them are so good!
- Intensive courses on more marginal styles of dance or focusing on artistic expression.
- I wish for improvisation and composition classes, to find useful ideas to develop own movement style in working as a dance teacher.
- Same teacher at least 3 times in a row, 1 to 2 times per week.
- Weekly classes preferably different dance styles and the same teacher for a longer period.
- Intensive courses always work, weekly classes should be the same dance style.
- I wish for regular ballet classes throughout the year. Even once a week would be enough.

- Basic training in both ballet and contemporary dance. It doesn't matter whether the both weekly classes are the same style for a longer period or changing weekly.
- Training on a slower tempo and soft techniques for the body.
- Weekend courses for example on tap dance, body drumming, Yamuna, Feldenkrais, swing dancing, latin dancing
- Weekend courses a very welcome! It doesn't even matter at what time (to me), as long as the course is on weekend. Workshop by \*\*\*\*\* would be interesting. I can't really tell whether it would be good to have both weekly classes the same style of different. Both must have pros and cons.
- I wish that the same teacher would continue for couple of weeks for the both weekly classes. Also intensive courses during weekdays work.
- I wish for a regular body maintenance class e.g. yoga, pilates always on a Monday morning to start the week. In addition contemporary dance or ballet on the weekend, e.g. Saturday mornings even two classes on a row. Intensive courses on improvisation and composition are welcome, weekend improjams could also be arranged together with the Conservatory and University of Applied Sciences.
- Weekly classes should be different dance styles without a doubt!
- Visiting teachers from outside of Turku as much as possible!
- Intensive courses and weekend courses are very welcome!
- It would be refreshing to have a 2 or 3 week period urban dance styles, such as house, waacking and locking.
- I prefer intensive courses because of my own work. I feel easier to commit to a specific length course than to weekly classes. I also would like to participate to weekend classes
- Intensive courses (from 1 to 3 days). One teacher, same style of dance.
- I wish that there was at least one weekly contemporary dance class or intensive courses on contemporary dance more often. The same teacher for at least a week, possibly even two or three weeks. In my opinion, intensive courses work well and may also help to hire teachers from somewhere else than Turku?
- I would prefer to have more contemporary classes and also classes on floor technique etc. as majority of class participants are contemporary dance professionals?
- More jazz dance and variety of teachers. I think the selection of contemporary classes has been versatile. It is important to get guest teachers from Tampere and Helsinki who might have different point of view on technique.
- Variety of different types of classes and dance styles as I think there has been. The same teacher a few times/weeks in a row. Intensive courses if the teacher wishes, but not during weekends. Pilates and body maintenance, sometimes teaching based more on improvisation (contact improvisation and body-mind centering...)
- I would prefer to have a ballet class regularly throughout the year. Even once a week would be sufficient with other styles of dance on the side for longer periods. Teacher could change after five or six times, but the style not too radically e.g. from ballet straight to hip hop. The motivation to participate decreases when you don't really know the dance style and rather skip the class. The longer the same class with the same teacher in in the schedule, the easier I feel about participating. But if the same teacher teaches for example two week 4 times per week and you miss the first weeks classes, you don't really feel secure participating the second week because you feel that you are so far behind everybody else.

#### **Here you can specify the above (opinions about Dansart) 8 participants**

- I don't know how to answer in some of the claims as I have not gone to classes before
- Information on the classes should be posted to a website, I have looked for Dansart website but have not found it. Not everybody are in Facebook or on the mailing list (for example those who are just graduating)
- The parts where I answered "no answer" are because I have no experience in the subject. Even though I don't know what the technical level in the classes is, I hope for more advanced technical combinations. The more difficult it is the better!
- Everything is good in Dansart for many years, it is just difficult sometimes with being a part time teacher and a lot of different workplaces, to come regularly to that Dansart training, even if that would be the wish. (in original language)



*-In my opinion the system works all and all quite well. If something should improved, the informing about cancellation of the classes should be more explicit. Also if you are paying both membership fee and a set of ten tickets or that you have just bought those to participate to a certain teachers classes and the classes are cancelled by Dansart (e.g. in case the teacher is injured). It is not ok to cancel the whole course but to get some other teacher to substitute for the rest of the course.*

*-I easily forget to enrol in advance and if I don't have the enrolment email address around, it feels quite difficult to first start to search for the address and the send email.*

*-I think that the level of the classes is very appropriate. It is of course difficult, because everybody needs a different level. After getting sick I would have needed a little lighter and less challenging workout, more focused on the body maintaining methods. But I also know that this is not everybody's wish, of course I can also choose to train at my own pace. But it feels so difficult to do less sometimes!!!*

*-I myself would like to have individual guidance to body alignment and other things as well, but I know that not nearly all want that.*

*-There are enough classes - sometimes there could even be more, but all in all two times a week is a suitable amount, it is easier to commit to that more in terms of my own teaching schedule. One thing that should be taken into consideration would be training in summer. If Dansart could arrange one week summer intensive, I think that there would be a lot of interested participants, as long as it would not be at the same time as Kuopio Dance Festival.*

*-Advance registration to classes is simple; I just sometimes forget to do it on time. But usually after the last enrolment day I have asked the secretary if I may still participate.*

**One final question: Would you be interested on participating in some other activities in addition to dance training? What kind of activities would inspire and support your working ability, well-being and motivation? We also welcome any wishes and hopes for the future and thoughts on the past performance. Word is free! (15 participants)**

*- Workshops even in English, some lessons about the history of dance and some collaborations with freelance companies. -I have wished for this also before, but I would like to participate in training seminars in ballet didactics organised in a conversational atmosphere.*

*-The problem of organising the classes seems to be the diverse schedules of each participant: Some train in the morning, some during the day and some in the evenings. I myself prefer to train in the mornings but at least for now my work makes it difficult for me to participate and in the evenings I don't have the energy. In the evenings I might be energetic enough to participate to an evening together with the colleagues, easy body maintenance class or just talking over a cup of coffee. Intensive courses are also good, even though my real wish was to have long-term, regular training at least 3 times per week. I would also like to have the training schedule quite early, e.g. at the beginning of august and for the spring term in November-December, so that there would be at least some chance of organising own participation. Being at classes has been very cheery and fun, there is always a feeling of a supportive atmosphere - that is just wonderful!*

*-I can't really comment on a lot of things, as I still have one year of studies left and only then will I be a fulltime professional. That is why I don't know what I would need to support my professional development.*

*-Discussion circles of some sort have already been tried out, but maybe a monthly meeting over a cup of coffee and discussion on a selected matter would be nice.*

*-Lectures on e.g. dance history, dance medicine, music, study trips, creative workshops for dance teachers.*

*-Variety of activities would be interesting. For example seminars in various themes in dance pedagogy, community dance, applying grants, preventing injuries, supportive exercises for dancers and so on. DHF is of course arranging some of the before mentioned, but it is difficult to go on a seminar to another city in the middle of the week because of schedules. I thank you for your work for Turku dance professionals!*

*-Maybe a singing course? Voice and movement course?*

-Weekend seminars would be interesting, e.g. didactics of ballet, dance injuries and so on. Also sessions on composition, where you could have new ideas to your own classes, sharing of combinations and exercise ideas and developing new things in a form of a workshop. I would hope for there to be more social and shared activities together.

-I think that networking would be promoted even better by something else than training classes. It would be wonderful to share ideas and thoughts, I just don't know what kind of activities would support this. We should promote togetherness amongst the professionals in every possible way in Turku region.

One idea that popped into my head would be arranging performance trips to performances in Turku, why not also somewhere further and then have a discussion afterwards to share opinions. During the summertime, Dansart could arrange a shared activity for the members, for example a volleyball session, why not in the wintertime as well. Dansart would operate only as a convener, so there would not be any charges for Dansart. Thank you for the spring classes!

-Training classes are the most essential asset of Dansart.

-It is good that this kind of activity exists and also a desire to develop it. It is in everybody's interests

-Well-being at work theme courses and seminars. Courses supporting creative work

-A choreography/composition workshop would be interesting and useful. Getting together once a month to talk would be fun and then there would be an opportunity for discussion (like last year at the Christmas party) of the activities and just hang together. Organising an improjam would also be nice, for example during summer at a park somewhere.

-This might sound like a utopic dream, but it would be fun if Dansart could be a part of arranging a culture trip to for example in Stockholm. If we could arrange to have a few classes there, go for a tour in some dance institution and see a performance. I don't mean that Dansart should pay for this, but just to be a contact instance to the organisations and training places there.

I salute all of you who work in the board of the association - you are doing a wonderful job that at least I can appreciate because I know what it consist of! Thank you for this semester and good luck in the future - I will most definitely come to class!

Spring term was absolutely fantastic. Especially \*\*\*\*\* was a marvellous teacher. I also thoroughly enjoyed \*\*\*\*\*'s classes and \*\*\*\*\* has his own style, which is a nice challenge. Also the body maintenance of \*\*\*\*\* is a really nice class to go to. I liked very class that I participated in also learned something from every teacher. It was also nice to get to teach at Dansart.

I already mentioned to \*\*\*\*\* that \*\*\*\*\* is moving to Turku in the autumn, if you need a ballet teacher then she would be one possibility. It would also be nice that \*\*\*\*\* could come to give lessons in acrobatics because the last time the class was cancelled due to lack of participants (I also had some pain issues, so I could not make it). I was a little bit annoyed that missed the pair acrobatics class.

You could as \*\*\*\*\* to teach contemporary dance, I would also like to go to \*\*\*\*\*'s classes, I had problems with my leg the last time she was teaching so I missed the classes. I also was wondering whether \*\*\*\*\* might have the time to give at least one workshop during autumn, as he is currently working in \*\*\*\*\*. Or then some other collaboration with the festival performers. \*\*\*\*\* would also be a wonderful guest teacher.

I also wish that there would be intensives in urban dance styles e.g. \*\*\*\*\* (hip hop, house, locking) \*\*\*\*\* (locking), \*\*\*\*\* (hip hop), \*\*\*\*\* or \*\*\*\*\* (hip hop, waacking?). And it would also be nice if \*\*\*\*\* could again give a class in voguing at some point.

I also know that \*\*\*\*\* is working in \*\*\*\*\* as a choreographer, you might ask him to give classes in e.g. choreography or Limon. If you are prepared to pay for travel expenses from \*\*\*\*\* (he really lives in \*\*\*\*\*) Of course I have no clue whether he is available to teach, he just popped into mind. He is a great teacher by the way.

And \*\*\*\*\* would be a nice quest teacher in the future (jazz). Also \*\*\*\*\* might be asked to give classes in e.g. show jazz. Of the local teachers you could ask \*\*\*\*\* to teach jazz and \*\*\*\* at some point again also.